TWENTY-FOUR PAGES.

THE NEW YORK DRAMATIC MIRROR

Vol. XXXVI., No. 928. NEW YORK: SATURDAY, OCTOBER 10, 1896. Price, Ten Cents.

AL. H. WILSON.

A BRAINY PRODUCER.

EUGENE W. PRESBREY.

Within the past few years the office of stage-manager has grown steadily in importance. In the old stock days the position entailed the simplest and most mechanical duties. To ring the curtain up and down at performances, hold the book at rehearsals, select the furniture and "props" to harmonize with the sets, see that the super captain had his men in readiness—these constituted his chief duties in palmy stock days.

The stage manager fin de siècle is a very important individual; he is decidedly something more than a machine. His duties are multitudinous. He must know everything about anything connected with "the back of the house." He must be at home on the paint frame, as well as on the solid floor of the stage. He must be able to tell the property man just how a prop should be made. He must know more about the blending of colors than the calcium man himself. He must have brains enough to argue with an author and will enough to override any of his impracticable notions. With actors, he must be by turns as gentle as a lamb, as despotic as a czar. In a word, the stage-manager of to-day must be a man of peculiar temperamental gifts, polished and amplified by years of the most patient and thorough study of stage technique.

Eugene Presbrey is generally regarded as a good representative of the genus. That he is a man of brains and resources no one who has come in contact with him will deny. Mr. Presbrey is one of the most modest and retiring men in the business, and a MIRROR interviewer had hard work in getting him to talk at all. Finally he was cornered one morning last week in the library of the Lambs' Club, and then he was prevailed upon to tell something about himself and his calling:

"Destiny is all powerful," he said, "and my present unique vocation is the result of a long series of chances and mischances. After graduating from Wesleyan, I began life by trying to earn my bread as an artist. I had a studio in Boston, and I worked heart and soul, tooth and nail, body and blood, till my health gave way. I didn't have much money and I used to go on at night at the Boston Theatre, playing utility parts. When I wasn't at the theatre I was in my studio. I painted by daylight and gaslight. I worked until my nerves ran away with me. Then I broke down and my doctor told me I must stick to one means of livelihood. He advised the theatre as less confining than the studio. I succumbed. It was a sore disappointment, for success was coming my way. I had just had some of my pictures 'hung' by the Boston Art Club.

"Drifting to New York, I appeared in The Professor and in Esmeralda. When the latter play went on the road, I went along as stage-manager. There is a studio scene in the piece, you will remember, and I took particular pride in the authenticity of its details. Daniel Frohman gave me my first real boost up the ladder. I went to him and said: 'There isn't enough in acting to keep a man's brains from getting mouldy.' He laughed and said: 'Well then, what do you want to do?' I told him my ambition was to be a stage-manager who should realize an author's ideas to the letter. Mr. Frohman made me the stage-manager of the Madison Square Theatre, and when A. M. Palmer succeeded him in the direction of the house, he recommended my services with such warmth that Mr. Palmer decided that it would be advantageous to retain me. The production of plays like Jim the Penman, Sealed Instructions, Captain Swift, Aunt Jack, and Alabama fell to my lot, and in all of them I strove hard for atmospheric effect. I flatter myself that the word 'atmosphere,' which is now of common use among stage people, first sprang into use at the Madison Square Theatre. Of course we can't exactly define 'atmosphere.' It's that intangible, subtle something that pervades a stage picture precisely as it does a water-color or an oil painting. 'Atmosphere' was one of my old studio idioms, to which I cling even to this day."

"Do you hold, Mr. Presbrey, that stage-managers are born and not made?"

"I object to the term stage-manager. It has long since ceased to have meaning. It is no longer apposite. 'Producer' is the right term. The stage-manager is a mere perfunctory person without creative instinct. The producer, on the contrary, must be a man of intellect. He receives the manuscript fresh from its authors and his grateful, pleasant labor is to realize the author's ideas in their minutest detail. The producer must get into the very skin of the author and see things as he sees them—just as the actor must get into the skin of the fictitious personage he embodies. Now most plays, when they come direct to the producer, are full of divers impracticabilities. Few dramatic authors are men of technical experience. Bronson Howard is an exception; Mr. Pinero is another exception; so is M. Sardou, who has breathed the air of the stage two-thirds of his life. But, as I say, most of the plays that are written come from people who haven't even a superficial knowledge of stage technique. If the play, in spite of its weaknesses of construction, has real stuff in it, a producer who knows his business is pretty likely to develop it into something that will pass muster. To do this he has to fit the characters with actors who will realize in every possible temperamental and physical way the conceptions of the author. And in every scenic detail the tone and spirit of the picture must be right. Take, for example, the play of Trilby, which I had the honor of producing. It was no small labor to realize pictorially and dramatically the creations of Du Maurier. The illustrations which accompanied the text of the novel were there to give the lie to any misconception. We had to live up to Du Maurier in everything. Taffy had to be Taffy—had to look like him, talk like him, move and live in the atmosphere of the novel. Little Billee had to be Little Billee. So with all the other characters—we had to find their living prototypes. Otherwise the readers of the book would find fault, and very reasonably, too. Audiences are more exacting to-day, and productions are better and more careful than ever before in the history of the stage."

"You are optimistic, then?"

"You're right; I am."

"And you don't lament the abolition of stock companies?"

"I should think not. There was a time when I did, but I was young. No, sir, the stock system is dead—and dead forever. The demand of the time is for the perfect pictorial realization of a work of stage fiction. Hence the necessity for one-part actors. In every personal and physical way an actor must be the thing he represents. To-day there is as much care and discretion exercised in the choice of an actor who has two lines to speak as there used to be over fitting an actor with a star part. Take this play of Trilby, for instance. No stock company on earth could do justice to it. The leading juvenile would say: 'What's the leading juvenile part? Little Billee? Oh, very well, then. I shall play Little Billee.' 'But you don't look the part,' the stage-manager might remonstrate. 'You're six feet, and the illustrations make him a foot shorter. And you're stout, old man, and Little Billee was only a stripling.' Remonstrance is vain! My contract says I shall play all leading juveniles, and I intend to play Little Billee.' Now how, may I ask, could you cast a play satisfactorily under the *régime* of the stock? Once in a while, of course, chance brought a play to a stock company that precisely suited the personalities of its members. But as a rule a homogeneous whole can only be attained by the deft fitting together of the right individualities."

"Yet the Comédie Française cannot have much trouble in casting the members of its stock satisfactorily?"

"No, because that is a big company with many to pick from. Moreover, the art conditions of France are not comparable with those of any other country. French actors work on a wider guage than the actors of any other country. Their art is old, expert and polished. We are in a transition state over here. As well as I can make out by study and observation, the one-part system in vogue here hits the need of the moment. It may be succeeded by something better, but for the present, at any rate, we must accept it as the best possible."

MR. MURRAY AND THE SCALPERS.

J. Duke Murray started in last week on his annual crusade against ticket-scalpers. On Tuesday night a man with a child in his arms presented at the box-office of the Grand Opera House a billboard ticket calling for two seats. Mr. Murray discovered that the ticket was one that had been issued to a French barber on Sixth Avenue, and must therefore have been sold by a scalper to the individual who sought admission on it. Mr. Murray acted promptly and decisively. He ejected the man from the theatre, and the man retaliated by having Mr. Murray arrested. The case came up in police court next morning.

"That ticket is not a regular ticket," said Magistrate Crane. "It is only by courtesy that the management issues it, and the rules of the house affect it. Mr. Murray surely is the one to know what tickets are good at his own theatre."

Mr. Murray said that he did not wish to press the charge, whereupon the magistrate dismissed the case.

NEW BEDFORD'S NEW PLAYHOUSE.

The New Bedford Theatre, William B. Cross manager, was opened Sept. 28. The decorations are in the Empire style, with frescoes in yellow and gold on an ivory background. The electric lighting fixtures are of the latest design. The dressing-rooms are large and convenient. The house is constructed on the slow-burning principle, and is furnished throughout in the latest style. The scenery is all new and plentiful, and there is a handsome curtain. The principal attaches of Manager Cross's staff are Mrs. Addie Miller, treasurer; Cecile R. Kavanagh, ticket seller; Cornelius D. Murphy, door tender; Elmer E. Tolman, leader of orchestra; Walter Preston, stage manager; Harry Macomber, head usher.

A MONTANA THEATRE TORN DOWN.

Maguire's Opera House, Butte, Mont., erected seven years ago by John Maguire at a cost of $50,000, was torn down last week as a result of business complications. A corporation known as the Grand Opera House Company secured a mortgage on the ground, while James A. Murray held numerous mechanics' liens on the building. The Supreme Court decided that Murray owned the edifice, but the company holding the plot would neither buy the house, sell the ground, nor settle any other way. So Murray announced that he would tear down his building, but the land company took this for a mere threat. Early in the morning of Sept. 28, however, Murray set a gang of laborers to work, and the demolition of the house was completed the next day.

TROUBLE AT A CHICAGO THEATRE.

When the Tivoli Theatre, Chicago, closed, Sept. 26, certain of the musicians and chorus people were unpaid, and two days later, led by a constable armed with a writ of attachment, they attempted to take possession of the house. The mortgagees of the theatre had placed a strong force within, and a battle royal seemed imminent, when two patrol wagons full of policemen arrived in response to a riot call, and peace was restored. Attorneys are endeavoring to satisfy the musicians and choristers, many of whom are said to be destitute.

TRILBY IN NEW ZEALAND.

The success which attended the Australian production of Trilby by the now returning American company was duplicated in New Zealand, where the critics lavished praise upon the performance, and particularly upon the impersonation of Svengali by Reuben Fax, which was pronounced at Dunedin, "one of the finest dramatic efforts ever seen here." This opinion was echoed at Wellington and at the other points touched by the company.

MAURICE FREEMAN'S SUCCESS.

Maurice Freeman is winning unstinted praise for his striking impersonation of John Swiftwind, the educated Indian, in Northern Lights. The Washington critics united in commending his performance, and the press of other cities has seconded that of New York and the capital. Few characters of the contemporaneous American drama compare in picturesqueness with Mr. Freeman's Swiftwind.

THE A. O. F. BENEFIT.

The Actors' Order of Friendship benefit at the Academy next Thursday will be the event of the week. There is every reason to believe that the historic old playhouse will be jammed from pit to dome. Certainly the programme offered is ample and varied enough to deserve liberal patronage. Such an array of celebrities has not been congregated since the famous Wallack benefit at the Metropolitan Opera House several years ago.

There were some lively bids for seats and boxes at the Academy last Thursday, when numerous fair actresses officiated as auctioneers. All of the bids, strange to say, came from members of the profession. Some $3000 was netted. Manager Brady played the dual role of master of ceremonies and head auctioneer. He "jollied" "Aunt Louisa" Eldridge, interpreted the Gallicisms of Anna Held, encouraged the faint heart of Lottie Gilson when that "magnet" became depressed at the low bids, stimulated Amelia Summerville, and exhorted her to throw more ginger into her manner. The only fair member of the auctioneering corps who did not need his assistance was Cissy Fitzgerald, whose wink is still potent when she has the centre of the stage.

The bids were very liberal. E. H. Sothern gave $100 for two seats. Mr. Brady himself purchased a box for $150. Louis Aldrich got another for $50. John Drew paid $90 for another. Al Hayman had his pick of them all for $100. Frank Sanger, Edwin Knowles, William Courtleigh, J. W. Shannon, the Miner Lithographing company, Frank Cotter, and a half-dozen others paid fancy prices for choice seats.

A bicycle was offered as a prize to the auctioneer making the largest cash returns. Allen Gilbert, who plays the soubrette role in Under the Polar Star, succeeded in selling a box to an anonymous gentleman for $200, and a couple of seats at $50 each. Miss Gilbert was therefore declared the winner of the wheel. It will be formally presented to her by President Sanger at the benefit on Thursday.

TWO MEN OF BUSINESS.

It has been discovered that Two Men of Business, the play produced by the Hollands in Chicago last week, is Henry Guy Carleton's Princess of Erie, which was acted at the Boston Museum in February 1882. The original cast was as follows: Fletcher King, Clarence Holt; Silas Elm, George W. Wilson; Philip, E. L. Davenport; Gregory Parr, George C. Boniface; Billy Pepper, Sidney Booth; Sir Lionel Wycherly, H. G. Lonsdale; The Marquis de Bris, Charles A. Abbe; Mittens, butler to Parr, Edward Wade; Dorothy Marsh, Evelyn Campbell; Mrs. Lillian St. Vrain, Marie Bureas; Nell, Miriam O'Leary; Miss Pussie Berwick, Fannie Addison.

In the rechristened version of the play, produced last week at McVicker's Theatre, Chicago, E. M. Holland plays Silas Elm, the benevolent old financier, which Mr. Wilson originated at the Museum. Joseph Holland has the ungrateful role of the villain. John B. Maher and Norah Lamison are the traditional pair of youthful lovers. Minnie Radcliffe has the heroics of the piece on her graceful shoulders, and one of the Chicago critics pays her no mean compliment for her work. Miss Radcliffe, says the critic, was able to make a most tiresome character attractive, a decided achievement, for the heroine in this work is offensively good morally and remarkably dull intellectually.

TEAL AND MARBLE HAVE THE SAME IDEA.

There is an old saying to the effect that "great minds run in the same channel," and once again the truth of the proverb has been made manifest. Scott Marble, than whom there is no more fecund contriver of stage sensationalism, has written a melodrama called Around the Green Lamp. Ben Teal, another adept in the manufacture of lurid plays, has written a piece called On Broadway, in which Maggie Cline is now starring. In both plays the chief sensation is the same. The great scene of each piece shows a collapsing house. Just how Mr. Teal happened to hit upon the same inspiration as Mr. Marble is not apparent. Mr. Marble's friends say that he originated the scene, but was indiscreet enough to discuss it in a group of playwrights. Mr. Teal's friends exult in the fact that, no matter who was its originator, the scene first found its way to public notice in Mr. Teal's piece. Possession, they say, is nine points of theatrical law, and Mr. Teal, as the first in the field, will permit no trespassers.

INVALIDS RECUPERATING.

Frank B. Murtha, who was thrown from a cab and badly bruised one day last week, has nearly recovered from the accident. Paul Kester, the playwright, who is ill with congestion of the brain, is reported to be improving. His condition is not serious. Manager J. Wesley Rosenquest, who has been confined to his house for several days past with appendicitis, is again able to be up and about. Manager Frank L. Perley has of late been suffering intensely from neuralgia, but he has not missed a day at his office. Edward Harrigan has managed to rid himself of his severe cold and is singing "The Bells of Shandon" up in Harlem this week with all his old power and gusto. E. D. Price, general manager for F. F. Proctor's theatrical enterprises, will probably be at his office again this week.

IMPROVEMENTS AT BERKELEY LYCEUM.

The Berkeley Lyceum was re-opened Oct. 1 to give the officers and members of the various dramatic clubs and their friends an opportunity to inspect the numerous alterations that have been made in the different branches during the Summer. Manager Bradley J. Bloodgood received the guests, who were delighted by the many improvements that have been accomplished to facilitate the work of the Lyceum and increase the comfort of its visitors.

DISTINGUISHED FOREIGNERS TO APPEAR.

Major J. B. Pond has invited the critics of the city to attend at Chickering Hall, this (Tuesday) afternoon, a recital by Jan Van Oordt, the young Dutch violinist, who will tour America, and Estrélla Relinfante, a contralto for whom much is promised.

OPENED TO $7000.00!

Clay Clement and his admirable company opened the new Mattoon Theatre, Mattoon, Ill., on Sept. 22 and 23. The tickets for these nights were sold by subscription, the total reaching the magnificent sum of $7000.

The new Mattoon Theatre cost $12,000, seats 950, and is complete in every detail. Stage, 40x60—56 feet to rigging loft. Clean dressing-rooms, with hot and cold water. For open time, address Cossitt and Foley, Broadway Theatre, Lincoln, Ill., or Mattoon Theatre, Mattoon, Ill.

PROFESSIONAL DOINGS.

C. B. Cline has returned to the city, after a long outing in Canada. He is in excellent health. Mr. Cline is negotiating for a very desirable city engagement.

The Paultons' operatic comedy, Dorcas, will open its season on Oct. 12. Edward Paulton has come from England to give the piece a thorough production. The company includes Marie Millard, Eva Davenport, Drew Donaldson, Minnie Jarboe, Marie Davenport, Charles Bassett, William Broderick, Fred Frear, Neil O'Brien, and Charles Myers. Watty Hydes has been engaged as musical director. John F. Harley, whose headquarters are at McConnell's Exchange, is booking the route.

A son was born to Mr. and Mrs. Al L. Dodson (Adeline Marden) in this city, Sept. 25.

Miles and Ireland go with Mark Murphy in O'Dowd's Neighbors.

Mr. and Mrs. Hudson Liston retired from the Margaret Fuller company at Troy, N. Y., on Sept. 24.

Julia Hanchett has been engaged for Stuart Robson's company.

Lizzie Conway replaced Emily Stowe in The Heart of the Storm on Sept. 23.

The B. P. O. Lodge of Elks will take a benefit at the Fifth Avenue Theatre early in November.

The Margaret Fuller company will close temporarily on Oct. 3. The tour will be resumed after election.

Major T. C. Howard, manager of June Aggott's company, is seriously ill at the Hotel Montgomery, Norristown, Pa.

J. H. Glover plays Phil Vance in The Old Veteran with Zeff's Comedians.

Richard Buhles has signed with Elihu R. Spencer for classical roles.

Ada Lee Bascom, who has summered in California, has completed a melodrama of American life.

Raymond Gilbert goes with Walter Kennedy.

Cecil Lorraine has joined A Boy Wanted, which continues prosperously.

Daniel R. Ryan and James F. Kelly, at Fulton, N. Y., recently gave a professional matinee in honor of the Corse Payton company, who attended from Oswego.

Edwin Gordon Lawrence's starring tour in For Her Sake promises well and many managers are holding time for this attraction.

Harry Thomson is to star in the new local comedy, The Mayor of the Bowery, under management of Ed Clarence.

Oda Mattox, of East St. Louis, has been awarded the diamond medal in the democratic elocutionary contest at Salem, Ill. She won two previous similar contests.

Frank M. Wills, Monte Collins, and Norma Wills will open their season the latter part of October, presenting their new comedy, My Dad the Devil.

William J. Romaine, who was the Gecko of the Western Trilby company, has returned from a successful initial tour in New England.

Frances E. Sears, who plays Agnes Royston in Jim the Penman, resigned her part at New Orleans, and soon sails for Europe.

Jessie Mae Hall and the ladies of her company are expert cyclists.

Fanny Dudley assumed the role of Mary Lamb in Excelsior, Jr., at Montreal recently on short notice, and gave a remarkably good performance considering the short time she had to prepare for the work.

Aimée Angeles, during a dance in a performance of A Milk White Flag, at Toledo, recently fell and sprained an ankle. She will be unable to re appear for several weeks. Mrs. Garvie took her part with but one rehearsal.

Lyster Sandford, stage manager for Minnie Maddern Fiske last season, has returned to the city and will begin work upon a play, A Strange Character, which a leading manager has contracted for.

Eugene Presbrey has been engaged by A. M. Palmer as stage manager for the present season. Mr. Presbrey held the same position with Mr. Palmer for a number of years.

Hattie E. Schell has returned to town from Lakewood, where she went recently for a throat trouble that obliged her to resign from The Great Northwest company.

Business is better in Philadelphia than was anticipated. Large patronage was enjoyed by Hoyt's A Black Sheep, Fregoli, and the Castle Square Opera company. Sandow did but fairly, while Proctor's big vaudeville company lacked appreciation.

Milton Nobles, Nelson Wheatcroft, Lewis Mitchell, and Alfred Fisher will have charge of the stage for the Actors' Order of Friendship benefit.

Edwin De Coursey, well known as manager of minstrel and dramatic organizations, and Mrs. Eva Thatcher, widow of the comedian, Ned Thatcher, were married on Sept. 29, at Olean, N. Y.

Charles Kent has retired from Under the Polar Star to play Svengali in Trilby, opening at San Francisco next Monday.

Sam McCutcheon will direct the tour of Pete Baker. Three-night and week stands only are being booked.

Fred Lennox said yesterday: "Kindly deny the report that Jean De Reszke and myself have had trouble. I was cast for Valentine in Faust. Jean came to my dressing-room and begged me to let him go on for the part, as his landlady was in front and he wanted to bridge matters over. I foolishly allowed myself to be persuaded. Result: De Reszke is working."

Lincoln J. Carter's The Heart of Chicago is another of his string of successes, and played the banner week of the season at the Lincoln Theatre, Chicago, to unanimous praise. Mr. Carter's eight companies are all doing well.

Madame Teresa Carreno, the pianiste, writes to her manager, Rudolph Aronson, from Pertisan Tyrol: "I am glad to get back to my old friends and to a country which I always will consider as my real home. I remain here until Oct. 15, when I begin my concert work in Frankfurt, and then a tour of twenty-five concerts in Russia, winding up in Breslau, Dec. 22. On Dec. 25 I sail from Bremen for New York."

AN ANONYMOUS GENIUS.

When one discovers the light of genius hidden beneath a bushel, it becomes, I take it, one's duty to overturn the bushel and disclose to a waiting world the struggling flame. This sort of thing is rare enough for the reason that paying qualities are seldom to be detected in the light whilst the bushel yet remains on top, and persons are not going out of their ways to upset every old bushel on the random chance of a profitable revelation. Now, the undersigned discoverer has unearthed a radiant, luminous genius, which, although quite devoid of prospective remunerative devolopment, he hastens to reveal. The bushel, in this instance, is that very delightful entertainment provided down at the Star by the clever Liliputians (some of whose posters spell it with three ls), and the subdued light is the anonymous genius who has furnished the English half of the libretto which is sold in the lobby. The Liliputians talk in German most of the time, and the managers have thoughtfully importuned the services of a linguistic expert to translate the actor's remarks into cold English verse. This translator, aided and abetted by his typesetter, has turned out some most extraordinary lyrics that shall not be lost if reproduction here will assist them to immortality. To the serious attention of W. S. Gilbert, J Cheever Goodwin, Harry B. Smith, and such other of our librettists as have never touched a lyrical vein so subtle, the following recitative is recommended, with especial deference to the work of the helpful compositor.

Quick as a flash,
With bounce and ash,
Full to the brim
With vim—I'm Jim.
A handsome boy,
I'm never coy,
And mine is joy
Without allov.
Though small in size,
You may surmise
That I entice
Those who are wise.
What if they lick
Me for a trick,
They dare not kick,
For I am quick.
You see, my friends, I am not slick
But for all that, I'm mighty quick,
Then quick as a flash,
With bounce and dash,
Full to the brim,
With vim—is Jim.
Yes, quick as a flash, and though not slick,
It matters not, I'm quick, I'm quick,
Yes, quick, quick, quick, quick,
And yet again quick, quick, quick.

A sample topical song is also in order, and those versifiers of patriotic ballads who have failed to realize the rhythmic possibilities of the word "America," will profit by contemplation of this specimen:

There's not on earth
A race so great
As Israel, I say,
Whether in the East
Or West they live,
In free America.
In scant array,
They cross the sea,
A sight not to delight in;
But soon you'll see
Them on the streets,
Their wares to buy inviting.

Then there is a "chansonette up to date," one verse of which will be quite sufficient to establish its author's name among those of the great poets, whose perennial delight is in blithe disregard of the commonest courtesies of rhyme. Mark the "chansonette:"

When on the street we promenade
So light of step and grace of gait,
You must confess we're out of sight,
The others are in a sorry plight;
We are the lions of the day,
The others all are in dismay;
Our hands are gloved with finest taste,
And on them every eye does feast;
Our bearing so chic and elegant,
To a degree quite nonchalant,
Do you not find the design
Of our dresses divine?
We are the female dudes, oh now
You've guessed it all along, I vow.

Another curious feature of the truly entertaining libretto is the chorus of a familiar New York song which appears to have been translated first into German, and back again to English. After these polyglot flip flaps it shows up this way:

East-side, West-side, all around the town,
The todes sing ring-a-roses, London bridge is falling down,
Boys and girls together, me and Jimmy O'Brien,
We dance the live fantastic on the sidewalks of New York.

What a glorious new field is here suggested for the powerful efforts of our comic opera librettists, who, through having their manuscript set up in type by a compositor of original ideas and commendable ingenuity, may be enabled to furnish their admirers with gems of scintillating wit as yet unsuspected. Simply to overlook the little item of proof-reading should be the single thing necessary to ensure a development of humor quite beyond the dearest expectations of anyone in the deal.

Now that the new genius has been placed before the public, let us congratulate him upon awakening to sudden fame, and clinch his reputation by quoting a brace of axioms from one of his duets:

Scarce are we born when rapidly
Sensations will appear.
And when a beard he tries to raise
All boyish thoughts give way.

THE CALLBOY.

FOR A FLORIDA ENCHANTMENT.

Marie Jansen has been engaged for the principal role in A Florida Enchantment, Archibald Clavering Gunter's adaptation of his own novel, which will follow Sue at Hoyt's Theatre on Oct. 12. Miss Jansen will appear as a susceptible young woman, who in the development of the play becomes metamorphosed into an equally susceptible young man. Dan Collyer, the negro comedian, who was recently seen here in the support of Edward Harrigan, has also been engaged for the production. He will appear as Miss Jansen's maid servant, a negress who, like her mistress, suffers a change of sex. Others engaged for the production are Effie Germon, Grace Huntington, Carrie Collyer, May Haines, Al Roberts, Frank Campbell, Thomas E. Jackson, Clarence Heritage, and Wash Melville.

KATE FIELD'S REMAINS TO BE CREMATED.

The remains of the late Kate Field are to be forwarded from Honolulu for cremation, in compliance with her often expressed desire. Her will was offered for probate in Washington, Oct. 1. Miss Field's property is worth about $14 000, and the surviving relatives named in the petition are Grace Riddle, San Francisco; Henry Sedley and Mary Sedley Smith, New York; Edward Riddle, Manitoba; George Riddle, Elizabeth C. Riddle and Cora Riddle, Cambridge, Mass., and Kate Willcox, New Orleans.

SHOP TALK.

"How much stranger than fiction is truth," mused the tragedian.

"Haven't I heard that thought before," asked the fat comedian.

"Quite likely, if you have the gift of hearing thoughts."

"Tag! I'm it, let the band play on."

Then the comedian tapped the bell, remarking casually, "I can stand it, to-morrow is salary day."

"To-morrow never is, but always to be," intimated the tragedian.

"All right, *garcon*, bring the cigars, too," said the comedian. "I find I must speak by the card. That's what three week's Uncle Tom-ing does for one's English. However, it makes me appreciate the legit., when I get back to it. The infant class will now be seated and listen to the class in moral philosophy."

"Let us say inferential philosophy, leaving the question of morals for after consideration," said the tragedian with a smile.

"I'll go you," said the comedian, "and the longer the consideration is deferred the better it will suit some of us."

"I met to-day an old companion of the isle. Our acquaintance dates back to 1868. We were youngsters, playing with a stock company at the old Academy of Music in Omaha. For the purposes of this story we will call him Filkins. You both know him well."

"Filkins the bald?"

"The same. He used in those days to drop an occasional hint of his excellent family connections in New York, intimating that Filkins was merely a stage name. He had visions of the day, near at hand, when he would be enormously wealthy. The family estate was prodigious, and there were several heirs, and he was the black sheep of the flock, but his mother had a large independent estate, and he, being the "no good" son was, of course, the mother's favorite. All of her private fortune he was sure to receive. Then he would own a New York theatre, engage all the leading actors in the country, play all the star parts, and show 'em what acting was. I was to be the leading support. I had made myself solid by lending him my buff boots and armor on several occasions. He was a pleasant fellow, and I liked him, but I took very little stock in his family-tree stories.

"I worked my way on to California, and Filkins barn stormed through the Western States. I next met him in New York in 1875. He hadn't got his fortune or built his theatre yet. But he was as bright and cheerful as ever. His grandmother had died a year or two previously, and, as promised, had left her personal estate to him. It consisted principally of a superb old mansion, with extensive grounds, in that section of New York, not far from Washington Square, which was then the swelldom of the metropolis.

"'Will you star now,' I asked.

"'Not just yet. You see I haven't quite got possession yet. My mother had an invalid sister to whom she was greatly attached. She is bed-ridden and very feeble. Mother wanted her to be comfortable during the remaining year or two of her life, she left it to her during her lifetime, to come to me absolutely at her death.'

"'O, I see. Then she still—'

"'Lives. Very much.'

"I suppose I have met Filkins once or twice a year from '75 to '96. I have met him when he was seedy and when he was flush. I have lent him a dollar, and could always borrow one from him if he had it. He married a lovely wife, a non-professional, years ago. I don't think he has taken a dozen drinks, save an occasional glass of beer, in twenty years. But I venture to say he has had more hard luck than any man of his experience and ability in the profession. But he is always cheerful, and probably not fifty people in the profession to-day know his real name or anything about the circumstances here enacted.

"I asked him to day if the interesting invalid had yet shuffled off. 'Shuffled nothing. Shouldn't be surprised if we got some wedding cards from her pretty soon.'

"The old mansion stands in —— Street, as it stood thirty years ago. Its companions have been remodeled for business purposes or replaced by mammoth tenements. Its large front yard is overgrown with weeds during the Summer, and buried under tons of untouched snow in Winter. The closed shutters have grown rusty on their unused hinges, while the massive stone and iron fence is crumbling to decay. To the casual observer there is nothing to indicate the presence of life in or about the place. Standing at night in front of the sombre hill, it were easy to conjure couplets from Tom Hood's Haunted House. It is said the front door has not been opened for years. From the side street there is a private alley way, reached by means of a rickety door through a high board fence. Through this door the grocers' and butchers' boys have been seen to pass, and occasionally the thin, hard face of an old serving-woman is seen at the opening. But behind those forbidding doors, propped in an invalid chair, sits a hard-visaged woman of eighty odd years. Occasionally, through a half-opened shutter on the parlor floor, her wrinkled face has been seen peering into the street. And thus she has sat for a quarter of a century. Her body is paralyzed, but her mind is as clear as a bell. Each year adds to her bitterness and hatred of her nephew, because she thinks he is waiting year after year for her to die. Her sole companion is the old servant, as wrinkled and repulsive as herself. The property is probably worth a hundred thousand dollars. Yet, at this moment, poor Filkins is broke and out of an engagement."

"Now its odd," said the tall man, "I've known Filkins for years, and never heard him mention this subject."

"It is known, as I said, to but a few of his old and intimate friends."

"Is this his own story?" asked the comedian.

"It is his story, and it is history, too. And how it brings to mind the lines of Schiller's windy-mouthed hero in The Robbers: 'The damned inequality in the lot of man!' While gold lies useless in the mouldy coffers of the miser, the leaden hand of poverty checks the daring flight of youth and chills the fire of enterprise."

"That's right," said the fat comedian. "I didn't know Schiller very well, but isn't it funny how those guys said things that seem to fit all times and conditions? That sentence, with a little judicious editing, would be a corker for Billy Bryan. For instance: 'The damned inequality in the lot of man! While gold and silver lie useless in the mouldy coffers of the banker, the leaden hand of poverty checks the daring flight of populism, and chills the fires in our furnaces.' And there you are, Mr. Bryan."

"I declare!" said the tall man, adjusting his gold-rimmed eye-glasses, and scrutinizing the menu. "Here is an ovation, and a most welcome one, too. Here's a dish I love, and I have frequently wondered why it is never served at this club. 'Entree: Baked pork and beans, Boston style.'"

"Good," said the tragedian.

But the comedian's face became serious.

"Gentlemen," he said, "far be it from me to cast one note of discord upon this scene of harmony. Neither do I wish to interfere with your perfect enjoyment upon this festive occasion. I will sit at the adjoining table. I draw the line at beans, with all due respect to the Pilgrim Fathers and their cultivated decendents."

"I have always regarded beans as a wholesome diet," said the tragedian. "I do not question their utility under certain conditions. I should regard them as correct diet for campaign orators or advance agents. In the abstract the bean is all right. That is conceded. But my individual prejudice against the leguminous plant is deep seated and of long standing."

"Is it a secret?"

"On the contrary, it is a matter of history, though probably lost to posterity in the hurly-burly of contemporaneous events."

"Then let it be preserved in our obstract and brief chronicles of the times," said the tragedian. "And that the recital may not be made unpleasant to you, we will forego the Boston specialty rather than your dear companionship."

"Thanks. I seldom dwell upon this incident in my variegated career for two sufficient reasons, viz: First, it involves the use of names almost as well known as my own. Second, it takes me back to the Civil War, and when it becomes generally known that I have a war record, I shall be compelled to give up male ingenues and enter the ballet. However, let the truth of history be preserved, though the heavens fall. I wasn't cutting much ice as an actor in '61. In fact, I was a kid 'with down upon me lip.' But I found myself in New Orleans, going on for bits at the old Globe Theatre. Ed. L. Mortimer, a Baltimorean, was a member of the company. Ed was a lieutenant in the Confederate service. The Globe company was short-handed, and Ed, being an actor, got permission to doff his uniform and play with the company. William R. Hayden was another of us. Hayden had been a news-agent on the trains running South from Richmond, and graduated from candy butcher to butcher naturally. When Butler captured New Orleans we were a badly scared lot. Mortimer, being a Confederate officer, was naturally more frightened than Hayden or myself.

"Three or four days after the arrival of the Federal troops Mortimer met on the street an old schoolmate from Baltimore, who was an aid on Butler's staff. He made a confidant of him, and the young officer engaged to smuggle us out of town. It was finally arranged that we should go North on a little coast schooner. The officer got us aboard in the night. We were stowed away among a lot of junk for about twenty-four hours, and when we finally crawled out we were well off the coast. She was a South American craft, loaded with bark and hides, and there wasn't a man aboard who could speak English. We couldn't find out whether we were going to Baltimore or Peru. But we knew we were hungry. We could smell the salt pork frying, and grew ravenous. But it wasn't for us, not much. Our food consisted of boiled beans. Not baked, but boiled, or rather, half boiled. We drank the water, called soup, in which we soaked a sea biscuit, and then ate the half-cooked beans. And that was our diet for days. At night we would stow ourselves away on a pile of stinking hides, wrapped in an army blanket, and tell each other what we would eat if we ever struck a Northern port. At daybreak we would crawl out and strike our bean broth. We struck a three days' gale that blew us nearly out of the water, and for some time we didn't much care whether we had bean water or roast beef. When the weather became normal, our appetites did likewise, and the smell of the food that came up from the captain's cabin made us wish we had staved in New Orleans and taken our chances. Finally we became convinced that we were going to Europe or Panama, we didn't know which. We had been out two weeks, and could almost see through each other. We didn't care where we landed so long as we could get a bone to chew, and escape the sight of beans.

"We struck another gale just after sighting land. We were all very sick and very weak, stowed away in the hold. Then we realized that we were at anchor. We crawled on deck. We were in a harbor with a city stretching away beyond us. It was just after daybreak. No use asking what city it was. The crew couldn't speak English, and we didn't care, anyway. Food was what we wanted. Mortimer had a two-and-a-half gold piece, which the crew understood perfectly, and two of them started to put us ashore. We had a vague idea that we were in Liverpool. But we didn't care. Anything to escape the warm water and half boiled beans.

"We struck a slip and jumped upon the dock with a wild hurrah. The smell of food was in the air. We rushed to the street. On the opposite side was an open door, and above it the eloquent word, 'Restaurant!' in plain English. "Heavens!" cried Mortimer, "we're in Baltimore." "No," said Hayden, "it must be New York." By this time we had reached the door. There was a long counter with men seated on high stools eating from little brown stone pots. Talk about the irony of fate! Gentlemen, we had blown into Boston harbor on a Sunday morning.

MILTON NOBLES.

SARATOGA THEATRE TO BE REBUILT.

Rebuilding has been begun on the site of the Putnam Music Hall, which was burned April 3. The plans chosen for the new theatre are by J. B. McElfatrick and Son. The sittings will number 925, and there will be six private boxes. The prevailing color of the interior decoration will be old ivory offset by delicate blues and pinks. The stage will be 28 feet deep, 51 feet wide, and 42 to loft, with a proscenium arch 28 x 32. The new house is expected to be ready for Thanksgiving, and has been leased for a term of five years to Mrs. L. P. M. Dobson and Mrs. A. G. Sherlock, known to the theatrical world as the Sherlock Sisters, who successfully managed the Center Street Opera House at Schenectady, N. Y., several years ago.

DR. ABBOTT ON CHURCH AND STAGE.

The Rev. Dr. Lyman Abbott, successor of Henry Ward Beecher, at the funeral of Walter L. Sinn, Oct. 2, in Plymouth Church, Brooklyn, said: "There is too great a chasm between the church and the theatre—a chasm which should not exist. If I thought for one moment that such a chasm should exist, I should not have accepted the invitation to be here this afternoon. The lesson of religion to the actor is exactly the same as to the preacher. There can be religion in the theatre the same as out of it. Religion is love, is affection, is that ennobling influence which prompts one to live pure and do all in his power for his fellow men."

FIRE INSURANCE FOR PROFESSIONALS.

All professionals should have their wardrobe, trunks, etc., insured against loss by fire while on the road. For rates, etc., address C. A. Taylor, 1441 Broadway, New York.

GOSSIP OF THE TOWN.

Hennessy Leroyle is meeting with continued success in Other People's Money.

The Bacon Stock company opened the season at Cordray's Theatre, Portland, Ore., Sept. 28, to standing room. Manager Cordray reports bright prospects for the season.

Fred Bradberry, manager of Lost in Egypt, was arrested at Cincinnati, Sept. 28, for trying to leave an unpaid bill of $130 due Gerdes' Hotel. The company is reported stranded.

Italian Roman Catholics presented the sacred drama, St. Michael, at the Chelsea, Mass., Academy of Music Sept. 29.

John Ducey, a property man, attempted suicide by shooting himself at his home in Chicago, Sept. 25, being out of work and despondent. He is not expected to live.

At the Pas-a-Pas Club in Chicago, Sept. 26, a company of deaf mute actors played Dr. Cureall to a deaf-mute audience. The cast included W. B. Wayman, J. J. Kleinbans, Benjamin Frank, Henrietta Burkhardt, Alice Brown, Oneida Treider, Mrs. Kingon, Mrs. Sullivan, and Mrs. Luttrell.

William Courtney, the oratorio singer, has been removed to an asylum at Denver, whither he had gone for the Eisteddfod. It is hoped that his mental balance may soon be restored. The reported engagement of Mr. Courtney and Jessamine Hallenbeck is denied.

Manager Joseph Goodman, of the Liberty Theatre, in the Bowery, failed to pay salaries last week and his Jewish company leased the house over his head, and undertook to run it for themselves. Goodman demanded a settlement of $500, and precipitated a row, Sept. 30, but was at length mollified by $25.

Giovanni Tagliapietra recently pursued and caught a sneak thief who sought to make away from a Fouth Avenue hotel with the baritone's mackintosh. The thief was held for trial.

The Daughters of the Confederacy, at St. Joseph, Mo., announce a minstrel performance in which society girls of the city will appear in burnt cork.

George Gaskin, who sings into phonographs, is in default in the Supreme Court for ignoring an injunction obtained by a phonograph manager, who accuses him of breaking faith by singing into another person's phonograph.

Manager F. Charley, of the French Opera House, New Orleans, has engaged Herr Albers, Sig. Calabressi, Sig. Mange and Madame Lefeullade for his season of opera in French.

The New York Symphony Orchestra has been reorganized on a cooperative basis.

Jean De Reszke will probably be accompanied upon his next American tour by his bride, the Countess de Miramaille.

Truthful John, Joseph Hart's new farcical play, is in rehearsal. The piece was written for Mr. Hart by M. J. Roval, and had a successful trial production last Spring. At present Mr. Hart is appearing in A Gay Old Boy.

Stanislaus Stange has completed a new play for Andrew Mack. It will not be produced before the new year.

The Young and Lindsay Comic Opera company will hereafter be known as the Charles L. Young Comic Opera company. Their Western tour has been enormously successful, and they open at Chicago, Oct. 12, for a season of twenty weeks. W. A. Reynolds is the new musical director.

Hyde and Behman will run the Newark, N. J., Theatre as a first class legitimate house. The first five weeks of the season have been given to popular priced attractions. Beginning with the Crane engagement the leading New York successes will be given at metropolitan prices. An occasional week will be filled with a popular but first-class attraction, but no vaudeville performances will be given.

Amy Muller plays the dancing girl in The Strange Adventures of Miss Brown.

Edward J. Morgan, whose fine performance of the spy in The Heart of Maryland last season brought him considerable prominence, has scored another triumph in Mr. Frohman's production of Les Deux Gosses. The Boston critics say he gives a wonderful study of a certain type of Parisian criminal.

Camille Seygard, the young Belgian soprano, will probably appear with the Abbey and Grau company, after concert engagements already arranged.

Halir, the German violinist, will make his American debut in this city on Nov. 13.

Charles E. Blaney's A Boy Wanted will not go to the Pacific coast as was originally intended. After the holidays, it will be seen at a prominent New York theatre for a run.

Fanny Rice has returned to New York from her Summer home on the St. Lawrence, and is rehearsing her new farcical comedy, At the French Ball, in which she opens her season on Oct. 19.

Charles Richman, leading man at Daly's, is in town. The season of the Daly stock company will begin Nov. 9.

George H. Jessop, who is collaborating with Manager Pitou on the new Irish play for Chauncey Olcott, is expected to arrive in this country within the next month.

Under the Polar Star closes at the Academy on Oct. 24, and goes direct to Chicago, where it opens at the Columbia on the following Tuesday, Oct. 27.

Nita Carritte returned to town last week from Chicago. She has been singing in light opera at the Tivoli in that city, but a change in the policy of the house necessitated the closing of the opera season. Miss Carritte will soon be seen in a comic opera production in the metropolis.

Charles E. Blaney returned to the city, last week, after a month's visit with his two successful plays, A Boy Wanted and A Baggage Check. Both, he says, have been doing exceptionally well, playing generally to business far better than last season's, the election excitement not being felt. A Boy Wanted continues its phenomenal record of large receipts. Mr. Blaney is now busy getting ready for his big scenic production, The Electrician, a comedy drama with several new effects, which is expected to be a decided novelty. It will probably be produced after the election.

The National Colored Opera company successfully presented The Bells of Corneville at Freiburg's Opera House, Chicago, Sept. 24-26, in aid of a local African church. The Chicago *Chronicle* says: "The only hitch in the production was caused by the accident to the registrar's archives of the village of Corneville, which happened to be a Chicago city directory of 1898. Gaspard hit it too hard with his cane and broke it in two, scattering nearly 100 leaves over the stage. The druggist who had loaned the volume was in the back of the house and objected strenuously. Strong hands detained him from an onslaught on the unfortunate Gaspard, and what remained of the directory was returned to him after the act."

IN OTHER CITIES.

DETROIT.

A large audience in an appreciative mood gathered at the Detroit Opera House Monday evening, Sept. 28, ready to applaud that great favorite Sol Smith Russell and to pay homage to the talents of Martha Morton in her creation, A Bachelor's Romance—the latest devised vehicle for the exploitation of Russell's unique and happy gifts—met with their approval.

There is probably no actor on the American stage who can boast of a larger following and has given more genuine pleasure than Mr. Russell.

The story of the play is a simple one and the characters few. The opening act shows an editor's den with all its usual equipments, situated at the top of a building so as to be difficult of access. Here we are introduced to two or three of the attaches of the *Review*, notably Martin Beggs, the editor's secretary and confidential man (which character is taken by George W. Denham in a most praiseworthy manner). The then prevailing topic in the *Review* circles is being discussed, namely, the prize of $1000 which has been offered for the best short story, to which everybody is competing, the editor being the one who will eventually decide who the fortunate contestant is. Presently David Holmes, the editor (Mr. Russell), enters. He exhibits one of these pitiful objects, the result of a one-sided, persistent devotion to an all absorbing work which slowly benumbs and dwarfs the nature, but is still on the list of those who can be rescued before the drying up process has made parchment of his heart. This we soon discover by a few remarks to his office subordinates, but he is "a very busy man, a very busy man," as Martin tells all who wish to intrude upon him. He has a ward, Silvia, left to his care ten years before. His duty to her he considered ended when having placed her with Miss Clemintina, a maiden lady of his acquaintance (taken by Fanny Addison Pitt in quite an artistic manner), he regularly forwards a monthly allowance for her maintenance. He has never found time to visit her, and thinks of her still as a child. Miss Silvia, however, is now a young woman. Mr. David is horrified to think that the child has grown up, and thinks it preposterous for Miss Clemintina to imagine that he could take charge of her. Miss Clemintina insists that Silvia is unruly and unmanagable, and further horrifies her guardian by telling him that Silvia has run away to go to a concert with a young man. Just when the scene is getting liveliest in comes Sylvia herself with her concert escort. She adds fuel to the fire in the case of Miss Clemintina, but pacifies her guardian by informing all present that she had her guardian's permission to go to the concert. This she had gained earlier when she called upon her guardian, incognito as it were, and by posing as a contestant for the prize, gained his ear for a couple of minutes, which she grasped to tell him in a half childish, wholly winning way, that she was kept shut up all the time, that she longed for some pleasure, asking his advice about going to the concert, and he tells her by all means to go. Miss Clemintina departs in great anger, declaring she "has washed her hands of the whole affair." Silvia proceeds to make herself at home in the bachelor apartments of her guardian, much to his dismay, until he finds she is tired and hungry when the natural chivalry of the man awakens, and the act closes with one of the prettiest scenes imaginable, Mr. David and old Martin stealing away on tiptoe leaving Silvia in undisturbed possession soundly asleep by their fire. In act second Silvia is placed by her guardian with her sister, Mrs. Helen Le Grand, a widow of the world (character taken in an able manner by Beatrice Moreland). The scene shows a room in one of the fashionable homes of to-day and is very attractive. Here Silvia is frequently visited by her guardian, and she literally obeys the injunction of her dead father to "nestle into the heart" of his friend Mr. David, until poor Mr. David, all unconscious of it himself, is hopelessly in love. In the third act we find him back in his den, but in a completely rejuvenated condition. As he says himself, time has slipped back twenty years for him, and he has renewed his youth. He has been patronizing his tailor and neglecting his work, to the complete disgust of poor old Martin and the intense amusement of the younger members of the office. The strongest scene comes in the third act, when Mr. David is rudely told by his brother Gerald, one of the world's pleasure-seekers (character cleverly taken by Arthur Forrest), that he is in love with Silvia and jealous of any man who approaches. His realization that he is in love, and, of course, hopelessly so; his dismay at what now appears to him as colossal selfishness, appals him, and we see the twenty years settling down on the man again. The figure becomes shrunken, the shoulders bent, but the nobility of the character asserts itself strongest here. Work is immediately taken up to be made once more the only thing in life. A letter is sent which proclaims young Harold Reynolds of the *Review* staff (character taken by Edward D. Tyler), the winner of the ten thousand dollar prize, although he knows he is thus making it practical for Harold to marry Silvia, as he wishes to do. A pretty little pathetic bit occurs in this scene when poor old Martin completely breaks down over his failure to secure the prize. It is well sustained by Mr. Denham, in fact, Martin's part is one of the most artistic hits in the play. It is a delightful piece of character work. Silvia is forced into an engagement with Harold, believing that her guardian wishes it, but happiness for neither ensues. Harold, by his success, is metamorphosed from a hard-working, ambitious young chap, into a dapper young dude whose highest ambition is to show off his fine clothes. The fourth act is an extremely pretty rural one, showing Miss Clemintina's home in the country where we find Harold strutting about peacock fashion; Silva chafing under her engagement, and the rest of the company, including Grand, Mrs. LeGrand, and Hariet Leicester, a society girl (taken by Nita Allen) all of whom are taking lessons in "being natural." Mr. David appears on the scene bringing Martin, who has been ill and needs recouperation. He is also accompanied by Mr. Mulberry, an old classical scholar who figures more or less prominently in most of the comedy scenes of the play (this character is looked after by Alfred Hudson). Silvia succeeds in convincing her guardian that Harold is "too young" for her as "his character is not yet formed," and the engagement is broken off when Clemintina insists that Silvia is in love with somebody, and maintains that it is Mr. David's duty to find the man. He proceeds to try to do so in his unsophisticated, blundering manner, and would probably be still searching if his brother, Gerald, had not come to his assistance and inform him that he himself is the man he is looking for. Two or three minor love stories that run through the play come to happy climaxes about this time, and all ends well. Bertha Creighton makes a charming and winsome Silva—a refreshing bit of humanity she appears, childish and bubbling over with fun, but with the heart of the woman always underneath. Miss Morton has added another play to the list of those which elevate the tone of the stage, and Mr. Russell has added another to his repertorie which will, to say the least, not depreciate him as a prime favorite with the public. The engagement of Mr. Russell and his co. was for three nights.

At the Lyceum this week, 27-3, a play called Humanity is giving satisfaction to everybody. Hanlon's Superba will open an engagement 4.

The Heart of Chicago, Mr. Carter's new play, is the current attraction at Whitney's. Next week the Wilbur Opera co.

Hazel Kirke is being played this week by the stock company at the Empire, and Tim Murphy, who used to play Brander in A Texas Steer is the big drawing card of the vaudeville programme.

At the Capitol Square the attraction is Rice and Barton's Big Gaiety Spectacular Extravaganza.

KIMBAL.

JERSEY CITY.

Joseph Hart in A Gay Old Boy was the attraction at the Academy of Music Sept. 28-3 to fine business. Mr. Hart and his fine co. are keeping pace with this age of progress in regard to the specialties. Mr. Hart is always a favorite, and is a talented performer. Carrie De Mar is an able assistant, and a good actress, singer, and dancer. Al Leach, Robert Evans, Frank Gardner, Donald Harold, and Leona Amross in their several specialties were clever. Fleurette, the dancer, was one of the surprises, and scored a hit. The entire co. provides an entertainment full of fun, and the last two acts are all that could be wished for in the comic line. The Last Stroke 5-10. Andrew Mack in Myles Aroon 12-17.

Manager William Black, of the Lyric Theatre, Hoboken, is more than surprised and pleased with the success of his venture this season. Business has been very good, and the cos. that have played the house thus far are anxious for return dates.

Walter D. Greene, of this city, who has been engaged by A. Q. Scammon for The Burglar co., is being featured. Mr. Greene also manages the stage. He writes home that biz is good.

Myrtle Tressider, a serio-comic playing in Hoboken, was married to Otto Hauser, son of a concert hall proprietor on 24.

Robert Brower, formerly manager of Fred B. Warde and Burt Haverly and Laura Biggar in A Trip to Chinatown, but who is now associated with Homer Tourjee in the music publishing business, has written the words of two new songs—"Won't You Be My Little Girl" and the "Dugan Kid of Hogan's Alley." Mr. Brower is at present a resident of this city.

The bon-ton clubs are appointing committees and arranging dates for stag entertainments during the coming Winter. Anna Held and Albert Chevalier are announced by the Palma Club for October.

Louis O'Leary, a Bayonne politician, has in his possession a torn and battered programme of Ford's Theatre, Washington, D. C., of the date of April 14, 1865. The announcement is made in striking characters: "This evening the performance will be honored by the presence of President Lincoln." The attraction is set forth as the benefit and last night of Laura Keene, the distinguished manageress and actress, supported by John Dyott, Harry Hawk, and J. W. Boon, in Our American Cousin." The tragedy of that eventful night will live forever in history. Only the official head and announcement now remain intact, the remainder including the synopsis and names of the supernumerary performers, being in a too badly crumbled condition to be put together in readable shape.

Judge James Fagan has been promoted to the position of assistant stage machinist of our Academy of Music.

Eva Davenport has completed her co. to appear in Dorcas this season. Besides herself the co. will be Marie Millard, Jarbeau, Drew Donaldson, William E. Broderick, Charles Bassett, Fred Fear, Charles Meyers, James Grant, and Watny Hydes, musical director. The season will open at St. Louis 6. The music now being interpolated in the piece, which is running successfully in England, will also be used by this co.

WALTER C. SMITH.

ST. PAUL.

At the Metropolitan Opera House the week's engagement of Julia Marlowe Taber and Robert Taber was decidedly a treat to St. Paul theatregoers, and drew good houses. The repertoire consisted of As You Like It, Romeo and Juliet, and Much Ado About Nothing. The plays were finely staged. Mrs. Taber's impersonation of Rosalind, Juliet, and Beatrice were artistic portrayals, and strengthened her hold as a favorite with our theatregoers. Mr. Taber's Orlando, Romeo, and Benedick were refined, manly and finished impersonations that won for him well merited recognition. Eugenia Woodward, Mrs. Sol Smith, Alice Parks, and Katherine Wilson made a favorable impression in their roles. Dodson L. Mitchell made a very favorable impression in the roles of Capulet and Leonato. G. W. Anson made an excellent Touchstone. Bassett Roe, Frank Colfax, and Henry Doughty finely sustained their roles. The Metropolitan will be dark week 28.

At Litt's Grand Opera House A Midnight Bell co. did the largest week's business and broke all the records at the Grand, receipts being within a fraction of $5000. Allen and Taylor's production, The Ensign, 27-3 opened to good houses and appreciative audience. With but few exceptions the co. differed from that previously seen in this city. Charles Chappelle was excellent in the role of Commain. Bessie Taylor made a favorable impression as Alice Greer. Little Wednesday plays the part of little tot, Mary, in a delightful manner. W. D. Ingram as the Ensign and Logan Paul as Lieutenant Blythe and the President do good work. Mathews and Bulger in At Gay Coney Island 4-10.

Manager Fred Peel, of At Gay Coney Island co., is in town and is a hustler for his attraction. Manager Peel reports the co. doing an excellent business.

GEORGE H. COLGRAVE.

NEW ORLEANS.

Now Summer is over, society has returned to the city for the Winter months, and with the advent of the French Opera co., the theatrical season, both musical and dramatic, promises to be one of the most successful New Orleans has had in several years.

At the Grand Opera House, Bert Coote and Nick Long, comedians, presenting a rollicking comedy, entitled The Other Man's Wife, have done good business for week Sept. 27-4. The play is adapted from the French, and has brilliant wit running through its entire breadth, but without any of the raque expressions characteristic of French comedy. As a curtain-raiser, A Soldier of France, with Nick Long as the old soldier, was a touching bit of character work. Julie Kingsley and Adaline Cotton are with the co. The new 8 Bells 4; Whitney Opera co. 11; Bancroft, the magician, 18.

Walker Whiteside, the young Western actor, has played here in repertoire for one week 27-4, meeting with considerable success in Shakespearean plays. He has been seen in Hamlet, Otello, and Merchant of Venice and the press has commented very favorably upon his interpretations and consider him a young man of whom the stage may expect a great deal. His support is good, Charles D. Harman, J. L. Saphore, J. N. Saimpolis, Josephine Morse, and Lucia Moore, a Louisiana lady, being the principal members of the co. Al G. Field's Minstrel co. 4.

Gus Williams, in One of the Finest, played here 27-4 to good business at popular prices. Corinne 4.

The French Opera co. which is to play a three-months engagement in this city, leaves Havre Oct. 15 for New Orleans via. New York, arriving here Nov. 1, in time for the opening performance.

I. MARSHALL QUINTERO.

GALVESTON.

There was not a very large audience present at the Grand Sept. 21 to greet Frederic Bryton in Forgiven, and more's the pity for the performance was good throughout; a decided improvement on the class of attractions closely preceding it and in fact the first purely dramatic production of the season on which account alone it was deserving of liberal recognition. Dixie Land with McIntyre and Heath and Lizzie Evans as the prominent features was favored with a good house 24, thanks to the popularity enjoyed by the above named principals. The performance was very light, however, and the audience consequently disappointed. McIntyre and Heath still adhere to their old act with one or two minor embellishments, and seemed to take but little interest in their work. Lizzie Evans, while undeniably clever, is not fitted with a congenial part, and, like the remaining members of the co., worthy of better conditions. Next week, Jim the Penman.

Dixie Land was booked to open with a matinee, but arrived in town only a few minutes previous to time set for said performance, and refused to give same, claiming late arrival, lack of preparation, etc. The audience was dismissed. The local management claim that everything was in proper readiness, excepting some members of the co. The misunderstanding which arose, and in which was involved the question of dividing the receipts, was finally settled by arbitration.

Manager H. Greenwall drifted into town last week for an hour or two.

C. N. RHODE.

PROVIDENCE.

The Lady Slavey was seen at the Providence Opera House Sept. 20-30 and was voted one of the best English musical comedies ever given here. Dan Daly and Marie Dressler led in the honors, although May Duryea, Charles Danby, Richard Carle, Charles Kirke, and G. L. Tallman came in for a share. The piece was finely staged and large and enthusiastic audiences ruled. James O'Neill played his annual engagement 1-3, appearing in Monte Cristo, Hamlet and Virginius. Lewis Morrison in Faust 3-7; Herrmann the Great 8-10.

Hoyt's A Temperance Town closed a very satisfactory week's engagement at Keith's 26. The play is always enjoyed and those two clever boys—Richards and Canfield will undoubtedly make a barrel of money with it. The attraction for the week of 28-3 was The Sidewalks of New York, presented by a good co., which includes Albert Blair, Barry Johnston, Charles T. Aldrich, Harry E. Davis, and Tony Pearl. The piece abounds in exciting incidents and is staged with scenery of the most realistic type. Kearney P. Speedy made the life-saving dive in the third act and was heartily cheered. Charles T. Aldrich made another hit as Buttons, the tramp, and proved himself to be a very clever comedian. Business large. War of Wealth 5-10.

At Lothrop's Opera House week of Sept. 28 Jack Tucker and Eva Williams, supported by a good co., presented two plays, Life of an Actress and Dearer Than Life. Performances very satisfactory and good business. James A. Reilly in Unser Max 5-10.

Frank J. Keenan has been in town for the past two weeks.

Treasurer Frank Aldrich, of Keith's, is confined to his home by illness. Last season Mr. Aldrich had a severe attack of appendicitis, and he is now suffering a recurrence. He is not considered dangerously ill, and his many friends wish him a speedy recovery.

The genial B. S. Hodges has been in the city this week in advance of Fred Rider's New Night Owls Burlesquers.

Charles H. Baxter, of this city, well known from his connection with several musical organizations, left 25 to join the De Wolf Hopper co. as a member of the chorus.

The Armington and Sims Engine Co., of this city has recently shipped two engines of fifty horse-power each, for a new opera house in one of the leading cities of Brazil.

Everybody is glad to see Charlie Collin back at the office for several years. He gave up his position two weeks ago and went to New York, thinking possibly he would go on the road. Manager Morrow did not exactly approve of this, and after a brief but very pleasant correspondence, Charlie decided to return. He is now assistant manager of the house. The new treasurer of the house is Saul J. Hamilburg, who was formerly connected with the Globe and Park theatres, Boston.

Kearney P. Speedy, of the Sidewalks of New York co., dove from a high derrick into the Seekonk River last Sunday afternoon. The daring feat was witnessed by thousands of people who crowded the wharves, bridges and houses near by. The river was also full of boats filled with people.

HOWARD C. RIPLEY.

LOUISVILLE.

Hoy's Milk White Flag will open the regular season at Macauley's 1, and will be followed by Rose Coghlan, who opens 5.

Joseph Callahan in A Lost Paradise is giving a creditable performance at the Grand Opera House week commencing 28. He is making the foundry scene an especial feature through the introduction of really remarkable electrical effects. Beatrice Ingram doubles in a satisfactory way the roles of Cinders and Polly Fletcher. Gotthold's Gigantic Celebrities will fill week of 5-10.

Fitz and Webster are offering A Breezy Time at the Avenue 28-3. The piece is a very slender thread upon which are strung a number of excellent specialty performances by first-class people. The engagement closes 3 and Thornton's Vaudevill co. opens 4 for a week.

The Bijou had a satisfactory second week of its season commencing 28. Among the specialty people are the Vilona Sisters, Wilbur Mack, Rosson and June, Gertie Reynolds, and the Russells. The stock co. performed A Golden Giant.

Of the Rice and Barton's Rose Hill Folly co., at the Buckingham 28-3, may be mentioned for especially good work Marie Rostelle, Hickey and Wilson, Barton and Eckoff, the Zigzag Dancers, and Blanche Newcomb, the latter a daughter of the ex-minstrel, Bobby Newcomb.

William Barry announces that he will not play A Rising Generation after this season. He states that he will have a new play built upon similar lines, giving both himself and wife opportunities for displaying their particular line of comedy work.

It is now definitely understood that the Temple Theatre will not be regularly open during the season, as an advertisement is displayed announcing that the house is to let for lectures, concerts, etc.

In a letter received here from Herbert Betts, who is now playing the part of Lord Dundreary in An American Cousin in the New England Circuit, he announces that he has secured a play in which he will star next season.

Manager Quilp, of the Auditorium, wears a "gold bug" hat and still flourishes his roll; he announces that he will take bets in any sums desired upon the correctness of his judgment that McKinley will be the next President. He is not allowing this, however, to interfere with preparations for the approaching season at the Auditorium. The opening attraction, The Bostonians, Nov. 16, he declares is an index of the character of the attractions that will appear at his house.

Joseph Davis, member of William Barry's co., was left here a very sick man. His physician states that he will not be able to leave the city for several weeks. He is resting comfortably, and with the good care that he will receive there is at present no danger that his illness will have a fatal termination.

CHARLES D. CLARKE.

OMAHA.

The promising young actor, Chauncey Olcott, had a very satisfactory engagement at the Creighton Sept. 27-30, appearing in The Irish Artist, Mavourneen, and The Minstrel of Clare. Business would have been better had it not been for McKinley and Bryan's interference, but those who saw Mr. Olcott and his capable support had no regrets to express. Mansfield week of 5; A Green Goods Man 11-13; Joseph Jefferson 14.

The Chicago Festival Orchestra drew two fair-sized but most appreciative audiences at the Boyd 23. The programme was well selected, but entirely too short, a fault not unusually found with concert entertainments. Your correspondent's letter in issue of 25 might lead one to suppose that the engagement of the Bittner Theatre co. was canceled at the request of management of the house. This, however, is not the case, the co. securing open time at Des Moines during fair week, and afterward playing a second, now followed by a third engagement at Bond's 25-27, business showing a decided increase. There is some dispute over the right of this co. to play Friends in cities, and I would not be surprised if the attorneys secured some fine fees before the matter is settled.

The Mansfield co. arrived in Omaha 1, which will give them time to thoroughly rehearse at the Creighton before their season opens 5.

The advance sale for the Marlowe-Taber engagement at the Boyd is flattering. Manager Burgess is home from the conquest of Taber, and his usually pleasant countenance is now beaming.

J. R. RINGWALT.

MILWAUKEE.

One of the best farce-comedies seen here in many days is At Gay Coney Island, which is on the boards at the Bijou week beginning Sept. 27. Mathews and Bulger are royal entertainers, and are surrounded by a co. of more than ordinary merit. Jennie Whitbeck is one of the brightest soubrettes seen here for a long time. The attendance was good at every performance. Charley's Aunt 4-10.

Lost Paradise has been produced by the Academy Stock co. during the present week in a very successful manner. Jason Gordon appears to advantage as Reuben Warner, and Meredith Perry as Cinders makes a decided hit.

Owing to the illness of Miss Johnson the Swedish Ladies' Quartette were obliged to cancel, but the balance of the vaudeville programme supplies ample opportunity of this character. Carr and Jordan in their specialty, A Farce-Comedy Rehearsal, was enthusiastically received, and the Gotham City Quartette were obliged to respond to nightly encores.

The Davidson has been dark part of this week, presumably to recover from the large business of last week during Sol Smith Russell's engagement. Eddie Foy will begin a four-nights' engagement 1 in Off the Earth, which is said to have been completely re-written.

E. T. MCDONALD.

ATLANTA.

The remainder of last week and all this week the Leos, hypnotists, have been filling Henry Greenwall's new Lyceum Theatre at every performance. In its line these performances have proved, indeed, clever.

An early attraction to appear is the Della Fox Opera co.

The De Pasqualis gave their farewell concert Sept. 20. Signor Pasquali first made his reputation here in Herbert Matthews's Summer Opera co., and since that time has been a great favorite in the Gate City. He and his wife leave shortly for the metropolis.

The Imperial Theatre is shortly to open with a good vaudeville performance.

The next attraction booked at the New Lyceum is the Whitney Opera co., which will present Rob Roy.

Bell's Comedians are playing here for a week at popular prices.

Peg Woffington is soon to be presented by local talent. Mrs. Erskine Richmond Jerningan will appear in the stellar role.

ALF FOWLER.

MINNEAPOLIS.

At the Bijou Opera House A Midnight Bell opened a week's engagement Sept. 27 to S. R. O., and numbers were turned away. A larger audience has rarely, if ever, been seen in the theatre. Both play and co. made an emphatic hit. Digby Bell was irresistibly funny as Deacon Tidd, Laura Joyce Bell made an excellent impression as the old maid, and Eddy Redway was an amusing Martyn Tripp. The Midnight Quartette, composed of Laura Joyce Bell, Olive Pender, Herman Hirschberg and Ed. Lee, was a strong feature, and obliged to respond to numerous curtain calls. The Ensign 4-10.

With the exception of a eight-of-hand performance by Dr. Lloyd Cooke evening of 27, the Metropolitan Opera House was dark until 4.

A. Toxen Worm, connected with the Hotel Lafayette, Lake Minnetonka, during the Summer, has rejoined the business staff of James O'Neill.

F. C. CAMPBELL.

DENVER.

So successful is the engagement of David Henderson's Schiller Opera Comique co. proving at the Broadway Theatre, that the management have decided to extend it one week beyond the original three weeks contracted for, consequently the season will not terminate until Oct. 19. For week of Sept. 28 The Bohemian Girl and Olivette have been the bill. Upon the opening night of the week, with The Bohemian Girl as the attraction, the management turned away money, all the seats and boxes being full. The production of The Bohemian Girl was especially noteworthy for the very excellent work of the efficient chorus and the fine singing of John E. McWade. Mr. McWade as Count Arnheim, scored an emphatic hit and his singing of "A Heart Bowed Down," was exquisite. Tillie Salinger made a conscientious Arline. Ernest Salvator's fine stage management and Fred Dangerfield's beautiful scenery contributed to make environments with which popular price operas have never before been invested in this city. The orchestration of the opera was splendidly handled by Stark's orchestra, and it is pleasure to hear the music so well played.

The Tabor, which has been dark week of 28, reopens 5 with Julia Marlowe Taber and Robert Taber in repertoire.

The National Stock co., in the second week of its engagement at the Orpheum, has been presenting Monte Cristo, which will be followed, week commencing 5 with The Streets of New York. Business is improving. Essie Tittel makes quite a good Mercedes in Monte Cristo.

The Lyceum announces the Si Perkins co. for week commencing 5.

William Hull, in advance of Julia Marlowe Taber, and Louis A. Shuort, representing the Si Perkins co., are in the city.

The Old Gettysburg Panorama Building has been secured for amusement purposes, and commencing 28 and continuing indefinitely, will be given over to exhibitions of high class vaudeville and the Vitascope. The enterprise is under the management of Mauver and Fisher. There will be a change weekly, both in the pictures shown and in the specialties given. The opening week, in addition to the Vitascope, the following artists were introduced: Maud Murray and Rose Keith, in a sketch; Paul Egry, violinist; Miss Evans, whistler, and Bruce and Du Voy, while one of the specialties announced for next week consists of Noel and McNeill, cornetists.

Charles W. King, of the Manhattan co. this Summer, is still in town and will not leave for the East until 5. One of the actors who was to have taken part in the play presented at Charles W. Goodyear's benefit at Elitch's Gardens 27, was taken ill on the afternoon of 26 and Mr. King was asked, as an act of professional courtesy, to come to the rescue. This he did by staying up all night to memorize an eighteen page part and jumping in and playing the same afternoon and evening with but a single rehearsal, and not missing a cue. Mr. King will play the leading part in a new play to be presented at the Tabor 1-3 entitled Colorado Silver, which was written by Madge Morris Wagner.

The opening of the Star Course, in this city, at the Central Presbyterian Church 28, 29 was marked by the first appearance in this city of the Chicago Festival Orchestra, which was well received.

At Elyria, one of the suburbs of Denver, afternoon of 30 occurred the first amusement enterprise of that nature ever given in the West, to wit: a genuine railroad collision. Thousands of people witnessed the exhibition, the gross receipts going towards the Chamber of Commerce fund for the distribution of silver literature.

The perennial contest between the Fire and Police Board and the theatres concerning Sunday closing is again with us, and, as of yore, a test case is being made of the proposition. The management of the Orpheum was cited last week to appear in the police court for violating the ordinance, which forbids the giving of Sunday performances, and they at once went into the District Court and secured an injunction restraining the Fire and Police Boards from interfering, and a temporary injunction was granted, and, in the meanwhile, until the case comes up for a hearing, the theatres are drawing large audiences with their Sunday evening performances.

The production of the play, Everybody's Friend, at Elitch's Garden 26, under the direction of Joseph B. Newman, was well attended, and Mr. Newman, in the role of Wellington De Boots, did fine work. Mr. Newman, during several seasons past, was comedian with Patti Rosa and Gladys Wallis, and also appeared throughout the East as entertainer with Bill Nye, and had an excellent engagement for this season, set at the last moment the co. with which he has contracted decided not to go out.

Probably the most elaborate amusement enterprise (and it may be properly termed such) ever undertaken in Denver will be the Festival of Mountain and Plain, to be held in this city 6-8 when it is anticipated that a hundred thousand visitors will be present and unite with our citizens in making a grand success of this unique enterprise. The special features of the Festival will be the grand Pageant of Progress on the afternoon of the first day; the Procession of Masquers on the second day, and the allegorical and beautiful parade of the Slaves of the Silver Serpent on the night of the third and last day. It is confidently predicted that the Slaves of the Silver Serpent will, this year, outdo the Mardi Gras, the Veiled Prophets, and other similar organizations in the United States.

With characteristic enterprise Managers David Henderson and Mrs. Elitch will be represented in the Pageant of Progress; Mr. Henderson will furnish a Mikado float and Mrs. Elitch a Zoological float.

During Festival Week and commencing Monday, 5, performances at the theatres will not commence until 9:30 each evening in order to enable the populace to witness the parades.

Owing to washouts on the Rio Grande Railroad Jacob Litt's Veuine Ventleman co. were unable to fulfill dates between here and Salt Lake City, and accordingly laid over Sunday, 27, in this city.

F. E. CARSTARPHEN.

TOLEDO.

In Gay New York was somewhat indifferently received at the Valentine Sept. 24-26 probably owing to the fact that most of the burlesques went over the heads of the audience, inasmuch as we had not seen the originals. The co. worked hard, Walter Jones and Lucy Daly doing the most. Large and brilliant audiences welcomed Lillian Russell 29, 30, her first appearance here in ten years. In An American Beauty she has music adapted to her voice; this together with her

$100 Reward, $100.

The readers of this paper will be pleased to learn that there is at least one dreaded disease that science has been able to cure in all its stages and that is Catarrh. Hall's Catarrh Cure is the only positive cure now known to the medical fraternity. Catarrh being a constitutional disease, requires a constitutional treatment. Hall's Catarrh Cure is taken internally, acting directly upon the blood and mucous surfaces of the system, thereby destroying the foundation of the disease, and giving the patient strength by building up the constitution and assisting nature in doing its work. The proprietors have so much faith in its curative powers, that they offer One Hundred Dollars for any case that it fails to cure. Send for list of Testimonials.

Address, F. J. CHENEY & CO., Toledo, O.
Sold by Druggists, 75c.
Hall's Family Pills are the best.

SATIN-SCENT PERFUMES

Lasting extracts of real blossoms by my cold process. Ounce size any odor 50c. Free trial vial: Violets, also Crab Apple for stamp. "Satin-Skin" 25c perfumed soap by mail for 12c. ALBERT F. Wood, Perfumer, 645 Wood Ave., Detroit, Mich. Agents employed.

PISO'S CURE FOR
CURES WHERE ALL ELSE FAILS.
Best Cough Syrup. Tastes Good. Use in time. Sold by druggists.

magnetic personality, her charming manners and beautiful gowns make a combination that is almost impossible to resist. Kerker's melodies and McClellan's dialogue, beautiful scenery and costumes soon exerted their influence and compelled them to show their appreciation in a most emphatic manner. At the People's Hanlon's Superba is packing the theatre at every performance for the week closing 3.

Lucy Daly made a flying trip to Cleveland to see her husband for a few hours.

Madge Lessing has been taken from the cast of Gay New York to create the part of Jack in Jack and the Beanstalk. Miss Lessing, Christine Blessing, Jeanette Bugard, and Walter Jones were entertained yachting on the river and at the Toledo Club by friends.

C. M. S. McClellan, author, and Gustave Kerker, composer of An American Beauty, were with the Lillian Russell co. here, as was also Manager Lederer, of the Casino. Lillian Russell took a spin on her gold bicycle over our finely-paved streets, accompanied by Joe Scott, the Valentine's electrician.

The wonderful range of Miss Hartley's voice, of the Superba co., excites universal comment from all who hear her.

George H. Ketcham has secured a three-years lease on the English Theatre at Indianapolis from Sept. 1, 1897.

Katherine Oesterman has signed for the season with Stuart Robson, and will play Countess Polocca in Mrs. Ponderbury's Past. Mr. Gilman's Wedding will be the curtain-raiser, with Miss Oesterman as the bride and Junauschek as the mother. Later in the season Robson will produce a new play, with Miss Oesterman as leading lady.

Bert St. John, the comedian, will manage the Auditorium this season, and is now booking time.

C. M. EDSON.

SAN FRANCISCO.

The Frawley co. closes its remarkably successful season at the Columbia Theatre week of Sept. 28-4, and by special request of many patrons The Lost Paradise is the bill. The managers of the Frawley co. certainly have reason to congratulate themselves upon their very successful engagement, for, notwithstanding "hard times" during their season of three or four months, with a new production nearly every week, they have played to full houses. And while all this reflects great credit on the management, it speaks highly for the popularity enjoyed by the members of the co.

Next week we are to see Trilby at the Columbia, with Edith Crane in the title role. Miss Crane will make only a short stay, leaving for New York 11, where she will join Maurice Barrymore in his new piece. Blanche Walsh will probably assume the role of Trilby upon Miss Crane's departure. Owing to the absence of Reuben Fax, the part of Svengali will be in the hands of Charles Kent.

Miss Crane expresses herself as much pleased with the reception given her in Australia, and says she enjoyed the trip greatly, but was homesick toward the last. Mr. Barrymore contemplates taking his co. to Australia during the season.

At the Alcazar J. W. Robertson's little comedy, School, made quite a hit the opening night of week, Sept. 28-4. It is very nicely staged, and the first set, A Glade in the Woods, is one of the most effective seen in a long time.

The talent of such people as Sullivan, Polk, Doane, May Buckley, Mrs. F. M. Bates, and Amy Lee is now beginning to be shown jointly—not individually, as in the previous productions—and consequently the performance had the smoothness which is so disirable. Gordon Foster deserves special praise for the care given the staging.

At the Tivoli Sept. 28-4, Aida was the attraction. The house was crowded every night and many were turned away. Madame Natali and Mlle. Ida Valerga alternated as Aida and received great applause. Madame Natali retires from the stage at the end of the week. Bernice Holmes and Irene Mull alternate as Amveris. Miss Holmes is the favorite in this part, her deep, strong contralto being well fitted for it. Radamus is sung by Michelna and Rhys Thomas. George E. Lask has taken great care with the staging and costuming of Aida, and everything is appropriate and in good taste. Satanella is billed for next week.

The Shadows of A Great City, at the Grand Opera House, is a piece better suited to the co. than Mr. Potter of Texas, and the opening performance drew a big house. The novelty of the present week is the d-but of Howard Kyle, who did the part of Tom Cooper, the sailor, in a strong manner, and made a hit. Stockwell as Jim Farren also made a hit.

Victory Bateman has the dual role of Annie Standish and Helen Standish, and does some very artistic work. Julia Blanc and Lottie Williams are well received, as are also Mortimer Snow, Frank Hatch, and Edward J. Heron.

The revolving scene in the second act, where there is a change in full view of the audience, is a novelty that received great applause.

The Baldwin and California being closed, it is quite a fad for theatre parties to go to the Grand, and the week just passed had several parties.

The Prisoner of Zenda opens for a two-weeks' season at the Baldwin 5. Later we are to see Julia Marlowe, and then Della Fox, who promises Fleur de Lis, The Little Trooper, and possibly a new play.

Louis A. Morgenstern returns 9 from a short trip to Los Angeles. The Baldwin and California being closed, he took this time for his vacation. He was accompanied by Ralph Pincus, the press representative of these houses, who returned Monday, and reports they had a very pleasant outing.

JAMES F. J. ARCHIBALD.

KANSAS CITY.

The Gay Parisians at the Coates Sept. 29-3 proved a delightful comedy, full of snap and brightness, and was presented by a co. of exceptional cleverness. The comedy is a jolly one, and the audience heartily enjoyed it. Business was excellent. Chauncey Olcott 5-10.

The Columbia Opera co. proved attractive and competent in a repertoire of popular operas at the Ninth Street Opera House 27-3. Said Pasha, The Black Hussar, Mikado, Erminie, and Fra Diavolo were all excellently given. The co. numbers among its members several good singers and a fair chorus. Vivian Rossiter, Kittie Marcellus, Charles Huntington, Edward Seamans, and others sang the leading roles. Darkest Russia 4-10.

In Old Kentucky was presented at the Grand Opera House 27-3. Its popularity seems undiminished. The cast was about the same as last year, including Laura Burt, Frank Dayton, and others. The pickaninnies and the Darktown band were excellent, and good-sized audiences attended each performance. Vale's Devil's Auction 4-10.

The big Autumn Karnival which usually draws hundreds of thousands of people to the city will occur 6-9, and will include the beautiful Flower Parade, the gorgeous night parade of the Priests of Pallas, the arrival and reception of King Ki Ki and Kween Karnival, the P. O. P. Ball, a grotesque parade of the K. K. K. and the Karnival Masquerade. During the week a head-end collision between two engines, a bicycle road race, and exhibitions by the fire department will also be given.

FRANK B. WILCOX.

BUFFALO.

Lillian Russell was at the Star Theatre Sept. 25, 26, and the house was packed at the three performances to its utmost capacity. The production was noticeable for elaborate stage effects and gorgeous costuming. Richie Ling as Richard Grenville, the Earl of Beverley, was admirable. The comedy element was well supplied by Jerome Sikes, Catherine Linyard, and William Cameron. The whole cast is excellent.

Hi Henry's Minstrels were at the Star 28-30. In the cast were a number of specialty artists and people whose names are familiar to frequenters of minstrel cos. Excelsior, Jr., was at the Star Oct. 1-3 to big business.

At the Lyceum Theatre, Ward and Vokes in A Run on the Bank packed the house week of 28. The play has been greatly improved since it was last seen here. The co. is good, and the inimitable "Happy" Ward and Harry Vokes convulsed the audience with their clever work.

Siberia is booked for the Lyceum week of Oct. 5.

Charles Hopper in Chimmie Fadden will be at the Star 5-7, and Sol Smith Russell in A Bachelor's Romance will follow 8-10.

MARIAN DEFOREST.

CHARLESTON.

Manager Keogh has nothing to offer at the Academy of Music this week, in which he is perhaps fortunate, as Gentry's dog and pony show seems to have the town.

The next date at the Academy is Whitney's Rob Roy Opera co. 2. Manager W. R. Ogden was here last week exploiting the same and preparing to work up a large audience at advanced prices. Bancroft, the magician, is booked for 7.

R. M. SOLOMONS.

CORRESPONDENCE.

ALABAMA.

BIRMINGHAM.—O'BRIEN'S OPERA HOUSE (Dr. Charles Whelan, manager): Walker Whiteside in repertoire Sept. 25, 26 with matinee to fair business. Mr. Whiteside's interpretations of Hamlet, Shylock, and Richelieu was excellent. Byrnes Brothers's 8 Bells 28.

EUFAULA.—MORRIS'S OPERA HOUSE (Jacob Stern, manager): House dark Sept. 28-3.

SELMA.—ACADEMY OF MUSIC (B. F. Taler, manager): Brothers Byrne in the New 8 Bells Sept. 29 to good business. Corinne 2; Rob Roy 7.

MOBILE.—THEATRE (J. Tannenbaum, manager): The Woodward-Warren co. week engagement Sept. 26 in repertoire to audiences that tested the capacity of the house. Cheap prices proved a drawing card in connection with meritorious performance. Field's Minstrels 30. The Byrne Brothers in the New 8 Bells 2, 3.

PARSONS.—EDWARDS OPERA HOUSE (John R. Monroe, manager): American Dramatic co. Sept. 20-26 played to good business. A Modern Woodman 1.

LEAVENWORTH.—CRAWFORD'S GRAND OPERA HOUSE (William Bowman, manager): Chicago Festival Orchestra conducted by Herr Rosenbecker Sept. 25; small but appreciative audience. Sam T. Jack's Orange Blossoms 27.

MONTGOMERY.—MCDONALD'S THEATRE (G. F. McDonald, manager): Al G. Field's Minstrels to standing room only Sept. 28. Byrnes Brothers' New 8 Bells to good house 30. Woodward-Warren co. week of 5; Whitney Opera co. 8.

ARKANSAS.

PORT SMITH.—GRAND OPERA HOUSE (C. J. Murta, manager): House dark Sept. 21 and week. Bollinger-Caldwell Concert co., assisted by home talent, 29.

LITTLE ROCK.—CAPITAL THEATRE (Roy Thompson, manager): Vitascope display to a large audience Sept. 17, 18. Aunt Betsy to fair house 19. The Private Secretary 3.

CALIFORNIA.

OAKLAND.—MACDONOUGH THEATRE (Mark Thall, manager): The Madame Sans Gêne co. Sept. 21-23 to large business; $1100 house at first performance; play well received and thoroughly enjoyed. Coming: Steve Brodie in On the Bowery, and Prisoner of Zenda.—OAKLAND THEATRE (F. W. Bacon, manager): The Commodore to good business 21 and week. W. L. Roberts and Olive Martin were the favorites. Coming: Don Cæsar de Bazan.

SAN DIEGO.—FISHER OPERA HOUSE (John C. Fisher, manager): Dark week ending Sept. 26.

SAN JOSE.—HALL'S AUDITORIUM (L. Henry, manager): On the Bowery drew an immense audience Sept. 21; hundreds were turned away unable to gain admission. Madame Sans Gêne 24, 25 received a royal welcome both nights. Katharine Kydder, supported by a splendid co., received numerous curtain calls, which were well deserved. Shaw's Big co. week of 28 in repertoire.

LOS ANGELES.—THEATRE (H. C. Wyatt, manager): Steve Brodie's On the Bowery drew well Sept. 24-26. Kathryn Kidder in Madame Sans Gêne 29-3. Coming: The Frawley co. from the Columbia Theatre, San Francisco, begin a four weeks' engagement 6 in Augustin Daly's The Great Unknown.—BURBANK THEATRE (Edward Malim, manager): The Leonard Grover co. drew fairly well in Our Boarding House week ending 26. White Slave 27.—ITEMS: Captain Fletcher, the well-known doorkeeper of the Los Angeles, committed suicide 23, being insane at the time.—Ed Tynan, for the past ten years head usher for Manager Wyatt, has been promoted to the position left vacant by the Captain's death.—J. S. Sanford, representing the Madame Sans Gêne co., is here looking after the coming engagement.

COLORADO.

ASPEN.—WHEELER OPERA HOUSE (J. J. Ryan, manager): Gus Heege in A Yenuine Yentleman to a full house Sept. 24. Schilling's Minstrels 3.

PUEBLO.—GRAND OPERA HOUSE (S. N. Nye, manager): Gus Heege Sept. 22 in A Yenuine Yentleman to good business. Charles E. Schilling's Minstrels 25 to fair business and well-pleased audience.

GRAND JUNCTION.—PARK OPERA HOUSE (Edwin A. Haskell, manager): Owing to washouts on the Railroads A Yenuine Yentleman canceled their date here. Schilling's Minstrels 13.—ITEM: The Bookings for the season are first-class.

GREELEY.—OPERA HOUSE (W. A. Heston, manager): Chicago Festival Orchestra 3; The Defaulter 6.

COLORADO SPRINGS.—OPERA HOUSE (S. N. Nye, manager): Chauncey Olcott presented Mavourneen to an appreciative audience 19. Mr. Olcott's singing was a pleasing feature. Gus Heege in A Yenuine Yentleman to good business 21. Charles E. Schilling's Minstrels to light business 25. The tumbling in the last scene was particularly good.—COLISEUM (M. B. Irvine, manager): The Royal Hawaiian Band gave two concerts 23, 24 to small but well-pleased audiences.—ITEM: The Coliseum has been greatly improved by raising the seats.

LEADVILLE.—WESTON OPERA HOUSE (A. S. Weston, manager): Gus Heege presented A Yenuine Yentleman Sept. 23 to good business. Miss Hussey as Cordelia O'Grady captured the house with a few Irish songs; performance fair. Charles E. Schillings Minstrels, benefit of Leadville Elks, 2.—CITY HALL (P. Mack, lessee): Mr. Chatterton and co. played By Wits Outwitted to poor houses 26, 27. East Lynn 3, 4.

CONNECTICUT.

HARTFORD.—PARSONS'S THEATRE (H. C. Parsons, manager): Bryan, the democratic presidential candidate, in two out-door speeches, was too much for the local theatres Sept. 24. Kellar's house that night was small, but his exhibition of Hindoo magic was enjoyed by those who saw it. The Last Stroke stirred patriotism and aroused sympathy for Cuba 26. Margaret Fuller, a new star, played in The Daughter of Paul Romaine 28, and Camille 29. The local critics concede that she plays with good method and excellent elocution, but say that she lacks fire force, and magnetism. May Irwin 1; War of Wealth 3.—HARTFORD OPERA HOUSE (Jennings and Graves, managers): After Dark 23, 24; good house first night; light Thursday night. Daniel Sully in The Millionaire 25, 26 to large business. Slaves of Gold had good business 28, 29. Rich and Maeder's Comedians in A Pair of Jacks 1. New York Stars in vaudeville 2, 3.—ITEMS: Colonel E. M. Graves, of the Hartford Opera House, is an enthusiastic free silverite, and he had Bryan under his wing during the boy orator's stay in Hartford.

NEW BRITAIN.—RUSSWIN LYCEUM (Gilbert and Lynch, managers): Merry World and well patronized Sept. 21. Herrmann the Great gave one of his inimitable performances to immense house 25. Fatal Card to fair business 29; War of Wealth 2; Wizard of the Nile 8. Hilliard in The Mummy 12; Shore Acres 15.—OPERA HOUSE (John Hanna, manager): A Trip to Coney amused a good house 29, 30.

DERBY.—STERLING OPERA HOUSE (J. L. Unger, manager): William Redmund in Daniel Druce to a fair house Sept 28.

NORWALK.—OPERA HOUSE (F. W. Mitchell, manager): The Briggs Comedy co, Sept. 28 and week in repertoire to excellent business and satisfaction. The organization is above the average, especially in regard to the band, orchestra, and specialties.—ITEM: The new management and the Opera House have so won the confidence of the solid men of the town that already there is talk of a new Grand Opera House in a central location.

NEW LONDON.—LYCEUM THEATRE (Ira W. Jackson, manager): Robert Hilliard in The Mummy Sept. 25 to a large and fashionable audience. The play was rendered in an excellent manner, the audience showing their appreciation. The Waite Opera co. opened a week's engagement 28 in an auspicious manner, presenting Tar and Tartar openiug night, following in repertoire. The co. is large and up to date; several pleasing specialties are introduced, including living pictures. Business first-class. Shore Acres 8.

WATERBURY.—JACQUES OPERA HOUSE (Jean Jacques, manager): Donald Robertson and Brandon Douglass in The Man in the Iron Mask played a return engagement Sept. 24 to good business. Magician Kellar delighted a large audience 25. After Dark was witnessed by a good-sized audience 26. The co. was satisfactory and the scenic effects excellent. Daniel Sully and his co. appeared in The Millionaire 28. The enthusiastic audience called the star before the curtain at the end of each act. A Pair of Jacks to good business 29. Margaret Fuller and her co. in The Daughter of Paul Romaine attracted a good-sized audience.—ITEMS: Helen Brooks is again presiding at the box-office, after a long and severe illness. The average attendance so far this season compare favorably with any in the history of the house.

WILLIMANTIC.—LOOMER OPERA HOUSE (John H. Gray, manager): James A. Reiley and co. Sept. 29-1 to fair attendance. Good co.

MIDDLETOWN.—MCDONOUGH THEATRE (J. C. Southmayd, manager): Peck's Bad Boy co. packed the house Sept. 25 and gave satisfaction.

BRISTOL.—OPERA HOUSE (C. F. Michael, manager): House dark Sept. 28-3.

SOUTH NORWALK.—HOYT'S OPERA HOUSE (I. M. Hoyt, manager): Peck's Bad Boy to good house Sept. 23; Boston Howard Athenæum co. 7; Shore Acres 13; Fanny Rice 20; Belle of Shandon 24.

NEW HAVEN.—HYPERION THEATRE (G. B. Bunnell, manager): Robert Hilliard in his new piece, The Mummy, found favor with a good-sized audience Sept. 24. Kellar drew a good house 26, and gave general satisfaction. May Irwin 3.—GRAND OPERA HOUSE (G. B. Bunnell, manager): A Pair of Jacks, presented by a capable co., entertained large numbers of people 24-26. In the Heart of the Storm 28-30, opened to good house. A Trip to Coney Island 1-3.

NORWICH.—BROADWAY THEATRE (Ira W. Jackson, manager): Waite's Opera co. concluded a week's engagement 20, business being very heavy. The co., for a popular-priced one, is very good. All the operas are handsomely costumed, while the specialty and living pictures introduced add much to the attractiveness of the entertainments. Georgia Cayvan 1; Shore Acres 9; Ada Rehan 18.

STAMFORD.—GRAND OPERA HOUSE (I. M. Hoyt, manager): Daniel Druce Sept. 28 to fair house; performance excellent. The Girl I Left Behind Me 8.

WINSTED.—OPERA HOUSE (J. E. Spaulding, manager): After Dark Sept. 25 to a fair business; performance fair. Pair of Jacks 30 to a light house; best of satisfaction. Crawley co. 7, 8.

TORRINGTON.—OPERA HOUSE (F. R. Matthews, manager): Local German Fair Sept. 21-28; local baseball benefit 29; Foresters' Fair 13-18.

BRIDGEPORT.—PARK CITY THEATRE (Parsons and Jennings, managers): Despite a monster cycle parade Herrmann the Great and his charming wife had a goodly house Sept. 24. William Redmund and Anna Staunard presented Daniel Druce 30 to a delighted audience. Margaret Fuller in Daughter of Paul Romaine and Camille 1, 2. Murray and Mack 3; Frank Daniels in The Wizard of the Nile 5.—THE AUDITORIUM (Mary E. Hawes, manager): Perhaps it was poor taste to laugh at such silly antics, but a full house did it 26 in approbation of Peck's Bad Boy. Daniel Sully, absent from Bridgeport for some time, reappeared in The Millionaire 30. Walter Kennedy as Samson, Othello, and Virginius opened 1.

DELAWARE.

WILMINGTON.—GRAND OPERA HOUSE (Jesse K. Baylis, manager): The Sporting Crize 25, 26; poor performance to light business. The Great Diamond Breaker 25, 26; fair business. James Young 1, 2; Della Fox 3; Kellar 5; The Sages 12-17.—BIJOU (John Simone, manager): Big City Girls 24-26; good business. White Crook 1-3; Gilded World 1-7; The Gay New Yorkers 12-14.

FLORIDA.

PENSACOLA.—OPERA HOUSE (J. M. Coe, manager): Ellison, the Mormon wizard, Sept. 23, 24 received two good-sized houses. Magic work wonderful. Gus Williams in One of the Finest 25; packed house; all well pleased with performance. Al G. Field's Minstrels 29; 8 Bells 1.

GEORGIA.

SAVANNAH.—THEATRE (Charles D. Coburn, manager): Al G. Field's Minstrels and Utopia Sept. 22 to a large audience; general satisfaction. Walker Whiteside 13; Della Fox 14.

COLUMBUS.—SPRINGER OPERA HOUSE (Springer Brothers, managers): The Other Man's Wife Sept. 23 to a large and well-pleased audience. Field's Minstrels 26 to the largest business of the season. Corinne Opera Extravaganza co. 1.

ROME.—NEVIN'S OPERA HOUSE (James B. Nevin, manager): The Brothers Byrne played 8 Bells to a good house Sept. 21. Performance good. Walker Whiteside delighted a fair house 25 in Hamlet. Frederick Warde in King Lear 1; Shenandoah Valley 2.

ATHENS.—OPERA HOUSE (H. J. Rowe and Co., managers): Belshazzar, by local talent, Sept. 25 to good business. Leo Wnest, in piano recital, 2.

IDAHO.

POCATELLO.—OPERA HOUSE (Watson and Kinport, managers): Remenyi Concert co. Sept. 22 to a fair-sized and well-pleased audience; performance beyond criticism. Gunning, hypnotist, 27-30; Gus Heege 3.

WALLACE.—OPERA HOUSE (Richard Daxon, manager): House dark week of Sept. 21.

CALDWELL.—OPERA HOUSE (A. F. Isham, manager): Remenyi Concert co. opened the house Sept. 16 to a large and well-pleased audience. Orris Ober Dramatic co. 5-10.

BOISE CITY.—COLUMBIAN THEATRE (J. A. Tinney, manager): The Orris Ober co. filled a week's engagement to good business at popular prices. A Bowery Girl 3; A Yenuine Yentleman 5.

FARIBAULT.—OPERA HOUSE (C. E. White and L. N. Scott, manager): Torbett Concert co. to poor business Sept. 24. The Ensign to good business 26. Fabio Romani to fair business 28.

ILLINOIS.

PEORIA.—GRAND OPERA HOUSE (Chamberlin, Barhydt and Co., managers): John Griffith Sept. 29 in Richard III. to good house; audience warm in its applause. Mr. Griffith and Miss Anna Boyle Moore made decided hits, and were compelled to answer to several curtain calls. Mr. and Mrs. Stock 27 to small house; fair performance. Mark Murphy in O'Dowd's Neighbors 29 to big house, in spite of rain. A Railroad Ticket 30; Darkest Russia 1; An Irish Stew 2, 3; McSorley's Twins 5; Katie Emmett 6; A Booming Town 7.—AUDITORIUM (Augustin Neuville, lessee): Mr. Neuville's engagement closed 24 to big business and good satisfaction. J. C. Lewis's Si Plunkard 25-27 to good business; good performance. House dark 28-1. A Green Goods Man 2, 3; The Pulse of New York 8-10.

BLOOMINGTON.—NEW GRAND (C. E. Perry, manager): McCabe's Minstrels gave a poor performance Sept. 23 to a small house. Louis James in The Gladiator 28, and A Railroad Ticket 29, both to light houses, on account of inclement weather. McSorley's Twins 9.—ITEM: McCabe's Minstrels experienced great difficulty in getting out of town, on account of the poor business done here and unpaid hotel bills from other cities.

MATTOON.—THEATRE (William Foley, manager): Clay Clement Sept. 22, 23 in The New Dominion and The Bells to big business. The Boy Tramp 25 to large house. Coming: Louis James and Matthews and Bulger.—DALE OPERA HOUSE (Charles Hogan, manager): McCabe's Minstrels 17 to good business. J. C. Lewis in Si Plunkard 23 to packed house.

CHAMPAIGN.—WALKER OPERA HOUSE (C. F. Hamilton, manager): Louis James delighted a large audience in Spartacus Sept. 29.

EAST ST. LOUIS.—MCCASHLAND'S OPERA HOUSE (Frank McCashland, manager): Darkest Russia Sept. 27; fine performance to a packed house. Katie Emmett in Waifs of New York 4; A Booming Town 11; Gilhooly's Abroad 18.

BELLEVILLE.—TIEMANN'S OPERA HOUSE (L. E. Tiemann manager): The Rose Hill English Folly co opened the house for the season Sept. 27 to good business. The co. is first-class and up to date in every respect. Lincoln J. Carter's Fast Mail 4.

WAUKEGAN.—GRAND OPERA HOUSE (George K. Spoor, manager): House dark week of Sept. 28.

STERLING.—ACADEMY OF MUSIC (M. E. Ward, manager): House dark Sept. 21-26.

DECATUR.—POWERS'S GRAND OPERA HOUSE (J. F. Given, manager): The Pulse of New York Sept. 15 to a fair house. Clay Clement 21 (return date) to a good house. Hamilton Co. of Players 25 gave In Mizzoura to small house; performance pleased and deserved better patronage. Roland Reed in The Wrong Mr. Wright 30. Louis James 1; Katie Emmett 2.

JACKSONVILLE.—GRAND OPERA HOUSE (H. M. Ravenscroft, manager): John Griffith in Richard III., appeared Sept. 26 to good business and excellent satisfaction. McNabe and Young's Minstrels stranded in Peoria. Katie Emmett 3; Cotton Spinner 17; On the Mississippi 24; Lyceum Museum co. 29-31.

FREEPORT.—GERMANIA OPERA HOUSE (Phil Arno, manager): In Old Kentucky, by a good co., before a large and delighted audience Sept. 23; very good performance; scenic effects very realistic.

LINCOLN.—BROADWAY THEATRE (Cossit and Foley, managers): Boy Tramp Sept. 24; fair performance; small house. Clara Schumann Ladies' Orchestra 27 to fair house; excellent performance. Louis James in The Gladiator 30; Fast Mail 8; Gormans 13; Twelve Temptations 22.

AURORA.—OPERA HOUSE (J. H. Plain, manager): Charles H. Yale's Devil's Auction Sept. 22; good performance; fair business.

GALESBURG.—THE AUDITORIUM (F. E. Berquist, manager): O'Dowd's Neighbors Sept. 28 played to large house. A Railroad Ticket 1; Otis Skinner 6; Lyceum Entertainment co. 12-14; Gay Parisians 17.

ROCKFORD.—OPERA HOUSE (C. C. Jones, manager): In Old Kentucky Sept. 24 to fair house. Charles H. Yale's Devil's Auction 25 pleased a good house; specialties well received and co. gave good satisfaction. Ila Irvine will give a farewell reception to her friends 30.—ITEM: Visiting cos. will now find THE MIRROR on sale at Smith and Son's, 200 W. State Street.

QUINCY.—EMPIRE THEATRE (Chamberlin, Barhydt and Co., managers): Cherry Sisters Sept. 22; poor performance; small audience. Uncle Josh Spruceby 26 to fair business. Irish Stew 28 to fair attendance. Mr. and Mrs. Stock 30; Darkest Russia 3.

CLINTON.—NEW OPERA HOUSE (John B. Arthurs, manager): The Pulse of New York pleased a good audience Sept. 23.

EFFINGHAM.—AUSTIN OPERA HOUSE (Warren and Austin, managers): Graham Earle opened 28 for week to big house, giving good satisfaction.

STREATOR.—PLUMB OPERA HOUSE (J. E. Williams, manager): Devil's Auction Sept. 23; specialties and mechanical effects very good; large audience.

MT. STERLING.—GRAND OPERA HOUSE (John Brower, manager): House dark Sept. 28-3. Steward W. Moore Dec. 1, 2.

OTTAWA.—SHERWOOD OPERA HOUSE (F. A. Sherwood, manager): The Pulse of New York Sept. 25 to small business; performance gave satisfaction. Murray and Murphy in O'Dowd's Neighbors 1.

DANVILLE.—GRAND OPERA HOUSE (A. W. Reilly, manager): Lyceum Repertoire co. Sept. 28-30 to very good business. Pain's Last Days of Pompeii 28, 29 to large crowds; excellent show.

MONMOUTH.—PATTEE OPERA HOUSE (Webster and Perley, managers): Faust Sept. 24 delighted a small audience; scenic effects fine. O'Dowd's Neigh-

RIPANS TABULES

In Melrose, Me., lives Mr. E. F. Gould, who is employed as a candy maker by the firm of Means & Gardner, of that place. Speaking of Mr. Gould, his friend, Mr. E. W. Mitchell, recently said: "I have known him for some years, and until very lately I always heard him complaining about his food distressing him, and feeling more or less badly about all the time. His work naturally keeps him confined a good deal, and he has very little chance for exercise. Lately, having heard less complaint, I thought I would call and see to what he credited his improvement. He said to me," said Mr. Mitchell, "for years I have been troubled with indigestion and dyspepsia. At times would be dizzy and my head very dull, especially after eating. Then would have distress and palpitation, caused by gas in my stomach from food fermenting. The only thing I could find that would give me relief was soda, and from that I got no lasting benefit, but now I have struck it rich. My employer brought me a package of Ripans Tabules from Boston. They are the only thing that will fix you up all right. I am feeling splendid now, and I recommend them to you and all for stomach trouble.'"

Ripans Tabules are sold by druggists, or by mail if the price (50 cents a box) is sent to The Ripans Chemical Company, No. 10 Spruce St., New York. Sample vial, 10 cents.

Youthful Tint Mfg. Co., Rochester, N. Y. Send 4c. postage for the Art of Making Up.

Do You Travel?

If so, you will add to your comfort by having a bottle of the pleasant and agreeable NASALENE with you. Convenient to carry, and safe to use.

NASALENE

Cures Cold in the head in 24 hours, instantly relieves Catarrh, Hay Fever, and Deafness.

Price 25c. at Druggists, or by mail upon receipt of price.

Tony Pastor says it is not only a remedy, but a luxury and I would not be without it. Pollie Holmes, Nat Haines, Washburn Sisters, Donovans, all speak of it in the highest terms.

HAVE YOU TRIED IT?

Hurter Medical Co., 54 E. 31st St., N. Y.

hous 26 to S.R.O. and pleased audience; specialties very common. Iowa State Fair 28-30.

ELGIN.—DeHoff Opera House (Fred. W. Jencks, manager): In Old Kentucky Sept. 22 to good-sized and well-pleased audience.

INDIANA.

LOGANSPORT.—Dolan's Opera House (William Dolan, manager): Frank L. Hamilton's co. presented In Mizzoura Sept. 24 to a delighted audience. A. S. Ligman as Jim Raeburn did admirable work and met with well-merited recognition. A. J. Edwards as Dave and Mamie Johnson as Lizzie caused many a laugh. Other members were received with marked favor, and the performance throughout was an artistic success. Katie Emmett pleased a fair house 26. Jolly Old Chums 30; John Griffith in Faust and Gorman Brothers underlined for October.

EVANSVILLE.—Grand (King Cobbs, manager): Primrose and West's Minstrels Sept. 22 to good house and pleased audience. Louis James 5

HUNTINGTON.—Opera House (H. E. Rosebrough, manager): Other People's Money Sept. 28 gave the best satisfaction. Business small on account of rain. Jessie Mac Hall 19 and week.

FRANKFORT.—Columbia Theatre (G. V. Fowler, manager): Katie Emmett in Waifs of New York drew a good house and gave excellent satisfaction Sept. 25. Jolly Old Chums 5; Twelve Temptations 14; The Man in the Iron Mask 26

PORTLAND.—Auditorium (A. D. Miller, manager): Hennessey Leroy in Other People's Money 6.

NOBLESVILLE.—Wild's Opera House (C. C. Curtis, manager): House dark Sept. 21-26.

ALEXANDRIA.—Opera House (Otto and Manlove, managers): Darkest America Sept. 26; fair house; good performance. The specialties of Florence Hines, Lillian Gray, and Billy Miller met with great favor. Bloomer Girls Abroad 1; Other People's Money 3; Jolly Old Chums 10.

LAFAYETTE.—Grand Opera House (George Seeger Jr., manager): Katie Emmett in The Waifs of New York Sept. 28 to fair house. Miss Emmett was indisposed. John Griffith 2 in Richard III.

HARTFORD CITY.—Van Cleve Theatre (George Tait, manager): House dark 5-10. Wild Goose Chase 13.

ELKHART.—Bucklin Opera House (David Carpenter, manager): Hennessy Leroyle and co. in Other People's Money Sept. 25; performance excellent; small house. Si Plunkard 7; My Uncle From New York 13; Mattie Vickers 19-24; Clay Clements 28; Uncle Tom's Cabin 31.

LEBANON.—Grand Opera House (J. C. Brown, manager): House dark Sept. 21-26. Other People's Money 7; Boy Tramp 10; Fast Mail 17.

MARION.—Allan Opera House (M. B. Edmeston, manager): Gotson Gibney in Falstaff Up to Date opened the house Sept. 28 to poor business; poor performance.

TERRE HAUTE.—Harrison Park Casino (James B. Dickson, manager): Primrose and West's Minstrels Sept 28 to large house.

RICHMOND.—Phillips Opera House (J. H. Dobbins, manager): Katie Emmett in The Waifs of New York Sept. 27 to fair business. The Gormans in Gilhooly's Abroad 30

WABASH.—Harter's Opera House (Harter Brothers, managers): Hennessy Leroyle in Other People's Money Sept. 29 to good business; pleased audience. Joan Griffith in Faust 6.

ELWOOD.—Opera House (Joe A. Kramer, manager): The Bloomer Girls 3; Bert Leslie Specialty co. week of 5

BRAZIL.—McGregor Opera House (C. W. Shultz, manager): Maudie Phelps co. Sept. 21-26 to fair business. Katie Emmett in Waifs of New York 29; business and performance good. Hennessy and Leroyle in Other People's Money 8; The Circus Girl 12; The Fast Mail 21.

NEW ALBANY.—Opera House (J. D. Cline, manager): House dark past week. Romance of Coon Hollow 7; Gotthold's Celebrities 12.—Items: Charles A. Loder announces that he will appear shortly in a revival of his old play, Hilarity, —Al Caldwell, manager of Romance of Coon Hollow, was here 29 billing his attraction.

CONNERSVILLE.—Andre's Theatre (D. W. Andre, manager): David O'Brien's The Bloomer Girl 29 to fair house; good satisfaction. Fitz and Webster in A Breezy Time 8.

KOKOMO.—Opera House (F. E. Henderson, manager): In Missoura Sept. 28; good performance to good house. Other People's Money 30; Gorman Brothers' Minstrels 6; Si Plunkard 16.

CRAWFORDSVILLE.—Music Hall (Townsley and Thomas, managers): Clay Clement in The Bells Sept. 24 to a large and well-pleased audience. —Item: The house will be dark until election.

FORT WAYNE.—Masonic Temple (Steuder and Smith, managers): Other People's Money Sept. 26 to good business and very well-pleased audience. Jolly Old Chums 29; good business; audience fairly pleased. —Item: The Elks Lodge will open for this year 1-3 with many applications for membership.

KENDALLVILLE.—Spencer Opera House (A. M. Boyer, manager): Jessie Mae Hall Sept. 28 to crowded house. This is the third appearance here of this little artist, and her reception was hearty.

DUNKIRK.—Todd Opera House (Charles W. Todd, manager): Fitz and Webster in A Breezy Time opens the house for season 10. Wild Goose Chase 20; American Girl 27; Phil Peters in A Marriage Broker Nov 7. Item: Manager Todd has spared neither pains nor expense in renovating and re-decorating the house. The interior has been artistically frescoed, and the colors selected displayed excellent taste. Manager Todd has also wired the house for electricity, and put in 100 incandescent lamps.

IOWA.

DECORAH.—Grand Opera House (B. B. Morse, manager): Murray and Murphy in O'Dowd's Neighbors Sept. 21 to good business and well-pleased audience. The Ensign 25 to an enthusiastic audience. —Item: Manager Morse is expected home from his hunting trip this week.

OSKALOOSA.—Masonic Opera House (H. L. Briggs, manager): Imro Fox failed to appear Sept. 22, having disbanded. McSorley's Twins 24; splendid co.; everyone pleased. In Old Madrid 3; A Green Goods Man 8; Woodward Theatre co. week of 12.

WATERLOO.—Brown's Opera House (C. F. Brown, manager): O'Dowd's Neighbors Sept. 23; In Old Madrid 26 to a good audience.

CHEROKEE.—Grand Opera House (Sanford and Moore, managers): Jule Walters in Side-Tracked opened the season at this house to good business Sept. 25. Lincoln J. Carter's Defaulter co. 26 to fair-sized and well-pleased audience.

ALGONA.—Call Opera House (C. H. Blossom, manager): Weston's Comedians to fair business Sept. 16 19; performance fair. Coming: Mattie Vickers.

DES MOINES.—Foster's Opera House (William Foster, manager): House dark Sept. 22-29. Devil's Auction 3; Katie Emmett 10; Joe Jefferson 16; Otis Skinner 19, 20.—Grand Opera House (William Foster, manager): The Ensign closed its engagement 21-23 to fair business; performance good. Railroad Ticket 9, 10; Professor Day 19 24.

DAVENPORT.—Burtis Opera House (Chamberlain, Kindt and co., managers): House dark Sept. 22-26. Princess Snow White, matinee Sept. 26, to good audience. As an amateur venture it was a decided success. Gorton's Comedy co. 27 pleased a good audience. A Railroad Ticket 2; A Green Goods Man 4; Otis Skinner 5; In Mizzoura 9; A Booming Town 11.—Grand Opera House (Otto H. Lahrmann, manager): The Van Dyke and Eaton co in repertoire 20-27 at popular prices. Business continued good throughout the week, and the last night of their engagement the number of paid admissions was 1080. A large number of people were unable to gain admission.

MISSOURI VALLEY.—New Theatre (William Harmon, manager): Lincoln J. Carter's Defaulter Sept 22 to fair business; good performance. Woodward Theatre co. opened a week's engagement 28 to a big house. Best repertoire co. ever seen here. O. D. Woodward made a big hit with his specialties.

BOONE.—Phipp's Opera House (Ben B. Wiley, manager): Lincoln J. Carter's Defaulter to a light house Sept 25; good performance. Ring and Sawyer's Comedians 28-3.

KEOKUK.—Opera House (D. L. Hughes, manager): Uncle Josh Spruceby Sept. 28 to fair business. Terry Ferguson and George H. Emerick in McSorley's Twins 25 to good business. The Fast Mail 6; Hamilton's Players in In Mizzoura 7.—Item: Frank T. Merritt, the hustling manager of McSorley's Twins, said that his partner, Mark Davis, who was seriously injured at Leavenworth, will be laid up two or three months. Davis and Merritt are arranging to take out a big tent show next Spring.

CRESTON.—Patt's Opera House (J. H. Patt, manager): Lincoln J. Carter's Defaulter to a fair house Sept. 24; performance not up to the standard. House dark 25-30.

IOWA CITY.—Opera House (Perry Clark, manager): Murray and Murphy had a good house Sept. 24. Freeman's Funmakers in A Railroad Ticket 3.

SIOUX CITY.—Grand Opera House (A. B. Beall, manager): In Old Kentucky to excellent business Sept. 23. Fabio Romani drew well 24. Jules Walters in Side-Tracked did good business 26. Julia Marlowe Taber and Robert Taber in standard plays opened a three-nights' engagement to a fashionable and well-pleased audience 28. A Railroad Ticket 12.

CEDAR RAPIDS.—Greene's Opera House (John B. Henderson, manager): Edison's Vitascope Sept. 29-30; business light. Yale's Devil's Auction 2; Railroad Ticket 5; Katie Emmett 8; Otis Skinner 21.—Item: Fred Wynn, representing The Railroad Ticket, was in town 20.

KANSAS.

TOPEKA.—Crawford's Opera House (L. M. Crawford, circuit manager; O. T. Crawford, local manager): House dark Sept. 21-26; Sam T. Jack's Orange Blossoms co. 28.—Grand Opera House (L. M. Crawford, circuit manager, O. T. Crawford, local manager): John Dillon Sept. 28-1 in Wanted the Earth and A Model Husband. Chauncey Olcott 2 in Mavourneen. Chicago Festival Orchestra co. 5; Richard Mansfield 12.

EMPORIA.—Whitley Opera House (H. C. Whitley, manager): The season opens here with Daisy Blossom co. in repertoire Sept. 28-3.—Item: Several good attractions are booked for the coming season, and the outlook is favorable.

WICHITA.—Crawford Grand Opera House (E. L. Martling, manager): The season was opened here by John Dillon and a strong co. week ending Sept. 26 in Wanted the Earth and A Model Husband to entirely satisfactory business.—The Auditorium (C. W. Betling, manager): The Pathfinders in repertoire week ending 26 to good business.

FORT SCOTT.—Davidson Theatre (Harry C. Ernich, manager): Tennessee's Pardner with Harry Mainhall, Charles B. Hawkins, Jane Corcoran, Estha Williams and a first-class co. had fair business Sept. 21. The play is very interesting and pleased the audience. A Modern Woodman 25 had a small house. The play is weak and the co. worse. Columbia Opera co. 8-10; Devil's Auction 29.

ATCHISON.—Theatre (John Seaton, manager): Ferguson and Emerich amused a large audience with McSorley's Twins Sept. 21. Tennessee's Pardner packed the house on its return engagement 24.—Item: Mack Davis, of McSorley's Twins co., was seriously injured last week at the Soldiers' Home, Leavenworth, by a large truck falling upon him. He is now in the hospital at that place.

JUNCTION CITY.—Opera House (T. W. Dorn, manager): Williams and Fenwick's Comedians opened a week's engagement Sept. 28 to good house; performance excellent. Coming: John Dillon 9; Devil's Auction 15.

KENTUCKY.

OWENSBORO.—New Temple Theatre (J. J. Sweeney, manager): The Private Secretary Sept. 28; fair-sized audience; play well received and kept the house in an uproar of laughter. Yale's Twelve Temptations 5; Louis James 6, 7; Coon Hollow 8-10.—Item: Madeline Hunt and Evelyn Evans joined The Private Secretary at Louisville Saturday, taking the places of Renee Vinton and F. M. Paget.

ASHLAND.—The Ashland (Ellesberry and Meinhart, managers): The season opens 3 with William Barry in A Rising Generation for local Elks' benefit.—Item: Manager Meinhart had the house thoroughly cleaned, and it presents a very neat appearance.

FRANKFORT.—Capital Opera House (John W. Milam, manager): William Barry in The Rising Generation Sept. 28; spirited performance; good satisfaction; fair-sized audience.

PARIS.—Grand Opera House (D. C. Parish, manager): Corinne Moore Lawson Sept. 29 to a small but very appreciative audience. William Barry in The Rising Generation 30; Grimes's Cellar Door 14.

LOUISIANA.

LAKE CHARLES.—Williams Opera House (Paul Sullivan, manager): Dixie's Land 21; Jim the Penman 27; The Other Man's Wife Nov. 4; Field's Minstrels 11.

MAINE.

PORTLAND.—Portland Theatre (Charles C. Tukesbury, manager): The Fatal Card fell flat Sept. 25; fair business. Calder's Saved from the Sea co. 28 to good business; the stage settings were extra fine. A Texas Steer 1, 2; U. T. C. 6; Baggage Check 10; Waite Opera co. week of 12; James O'Neill 19; Castle Square co. in Rob Roy 21. 24.—City Hall (George H. Libby, manager): The Bostonians in Robin Hood 9; In Mexico 10.—Riverton Park: Return engagement of The Alabama Troubadors 28-3; large crowds.—Palace Theatre (Markley and Littlefield, managers): Vaudeville week of 28; good attendance.—Items: Mr. A. Thalheimer was here 24. He is doing good work ahead of A Texas Steer co.—Dale Armstrong was in town 29.—James Dixon, of this city, joined Thomas E. Shea's staff when co. played Portland.—James Knowles, an attache of Portland Theatre, is confined to his bed with a fractured leg.

BATH.—Columbia Theatre (F. A. Owen, manager): Stetson's U. T. C. co. Sept. 28 to a large and well-pleased audience; co. very good; music a feature; Joshua Simpkins 3.

BELFAST.—Opera House (F. E. Cottrell, manager): Dark week of Sept. 28.

LEWISTON.—Opera House (E. A. Mitchell, manager): Texas Steer 3; Baggage Check 9.—Music Hall: Bennett-Moulton Comedy co. Sept. 28-3.

MARYLAND.

FREDERICK.—City Opera House (P. E. Long, manager): Rhea in Josephine Sept. 28 to a large audience. Sporting Crane 7.

CUMBERLAND.—Academy of Music (Mellinger Brothers, lessees): Gus Hill's Vanity Fair attracted a large audience Sept. 23. The co. gave a splendid performance. The Weston Sisters and Mullen and Dunn scored individual hits. The engagement of Tompkins's Black Crook co. 29 was canceled. The Great Diamond Breaker 5; William Barry in The Rising Generation 10; Waite's Comedy co. 12-17.

MASSACHUSETTS.

NEW BEDFORD.—New Bedford Theatre (William B. Cross, manager): This new house was opened by Georgia Cayvan and co. in Mary Pennington, Spinster, Sept 28, to an immense audience. The co. is all that could be desired, and nothing transpired to mar the smoothness of the performance. James A. Herne in Shore Acres 29 to another large audience. Good co.

BROCKTON.—City Theatre (W. B. Cross, manager): Morrison's co. in Faust to a light house Sept. 24. The Fatal Card drew a fair house 26. Georgia Cayvan in her new comedy Mary Pennington, Spinster, was supported by a good co. and was well received by a large and refined audience 29. Cotton King 12; A Baggage Check 14; Forbidden by Law 16.

WESTFIELD.—Opera House (A. H. Furrow, manager): Lewis Morrison in Faust Sept. 24 opened the season most auspiciously with a large and enthusiastic audience. Morrison was at his best, and the supporting co. excellent. The mechanical and electrical effects were of a superior order. Slaves of Gold 5.

HOLYOKE.—Opera House (W. E. Kendall, manager): The Last Stroke Sept. 24; small but enthusiastic audience. The Merry World 25 to large audience. The many friends here of Eva Tanguay were much pleased at the prominent part she takes in the performance and the creditable manner in which she acquits herself.—The Empire (T. F. Murray, manager): Our American Cousin 28-30; poor business.—Item: Gordon and Bellows have retired from management of The Empire, T. F. Murray assuming control. He intends making several improvements in the house, also placing a large colored electric light sign outside. First-class attractions at popular prices will be played.

TAUNTON.—Theatre (R. A. Harrington, manager): Marie Sanger's Burlesque co. Sept. 24 to light business. A Temperance Town 28 to a good house; general satisfaction.

MILFORD.—Music Hall (H. E. Morgan, manager): Hoyt's A Texas Steer pleased a large audience Sept. 25. Co. first-class, and received several curtain calls. James O'Neill in Monte Cristo 7.

ABERSBURY.—Opera House (J. R. Oldfield, manager): The Cotton King to a crowded house Sept. 25. Little Trixie 6.

SPRINGFIELD.—Gilmore's Court Square Theatre (W. C. Lenoir, manager): The Last Stroke played to fair business Sept. 25, Frederic de Belleville proving easily the star, though the co. was quite capable. The situations and thrilling scenes aroused great enthusiasm. The Merry World revolved 26 with its merry corps of globe trotters, and vastly amused a good-sized audience. Louis Wesley, Ben Grinnell, Vivian Pates, Louise Dempsey, and Eva Tanguay are all good, the Napoleon of the former in Mme. Sans-Gêne being especially ludicrous. The Fatal Card's return visit 30 with a good co., did increased business, and the Widow Jones's return, with May Irwin, John C. Rice, Ada Lewis, and Joseph M. Sparks kept a capacity house at their laughing capacity. A Pair of Jacks 4; Lady Slavey 6, 7, with matinee 7; Daly's co. with Ada Rehan in Taming of the Shrew 9; A Temperance Town 10; Northern Lights 14.

LOWELL.—Opera House (Pay Brothers and Hosford, managers): Georgia Cayvan presented Mary Pennington, Spinster, to a large and appreciative audience Sept. 24. The piece, an interesting one, was in the hands of a capable co. James O'Neill paid his annual visit, playing Virginius and Monte Cristo 25-26 and matinee. He is well supported, but the attendance was only fair. As the Widow Jones, May Irwin and a strong co., including J. C. Rice, Joe M. Sparks, and Ada Lewis, delighted a large house 28. It was Mr. Rice's first appearance with them this season but one would never suspect it. Hoyt's A Texas Steer 29 gave an amusing performance before a good-sized audience. The Bostonians for the first time in many years came and sang Robin Hood 30. They drew a large, fashionable audience. The Cotton King 1; The Fatal Card 2, 3; A Temperance Town 5; Herrmann 6; Thomas E. Shea 9, 10.—Music Hall (W. H. Brody, manager): A. Q. Scammon's co. in The Burglar 24-26 did not give a strong performance, but business was fair. Another of Scammon's pieces, Side Tracked, 28-30, gave excellent entertainment to a gratifying business. Owing to McKee Rankin's co. closing, the house will remain dark 1-3. Pauline Markham 5-7; Widow Bedott 8-10. Items: The Savoy Theatre will open for the season 5 with Kendal Weston as manager and a stock co. playing standard dramas and comedies, as the attraction. The prices will range from 25 to 50 cents, and it is expected that the following cast will be a sufficient incentive to good business: Lavinia Shannon, Kate Ryan, Margaret Lee, Celia Clay, Mary Annable, Kendal Weston, William Burress, Stephen Wright, James Forbes, John Alden, and Clarence Fleming. The opening production will be The Ironmaster. A stock co. is a doubtful venture here with two other theatres playing combinations but it may prove a success. Manager Ed Fay has returned to active business again.—W. E. Roberts, of the Opera House, is confined to his home by illness.—Harry Reed is in town for a few days.—The Opera House will observe its anniversary 6 with Herrmann the Great as a drawing card.

GREENFIELD.—Opera House (N. J. Lawler, manager): Byrne Brothers' 6 Bells entertained a large and well pleased audience Sept. 30. Laura Biggar and Burt Haverly 3; New County Fair 7.

TURNER'S FALLS.—Colle Opera House (Fred Colle manager): Slaves of Gold 6

PITCHBURG.—Whitney Opera House (Stephen Bogrett, manager): Morrison's Faust played to big business Sept. 25. Erroll Dunbar's Mephisto was a fine piece of acting and the co. was far above the average. New 6 Bells 29 pleased an audience which filled every seat in the house. Thomas E. Shea 5-8.—Item: George H. Brennan, manager for Thomas E. Shea, spent a few days in this city, week of 28, as guest of Manager Bogsett.

LAWRENCE.—Opera House (A. L. Grant, manager): James O'Neill gave a fine performance of Monte Cristo to a full house Sept. 24. A. Q. Scammon's co. in Side Tracked pleased a good house 26. A Texas Steer was given by an excellent co. 28 to a large audience. Herrmann the Great 5; The Fatal Card 6; A Temperance Town 7; Stetson's U. T. C. 10.

PITTSFIELD.—Academy of Music (Maurice Callahan, manager): Margaret Fuller to a poor house Sept. 25 and poor satisfaction. The Merry World drew a good-sized audience 28 and gave a good performance. Two clever comedians are Louis Wesley and Ben P. Grinnell, both being enthusiastically received; Louis Grant, with a whistling solo, also took well. Neil Burgess's County Fair 2.

SALEM.—Mechanic Hall (Andrews, Moulton and Johnson, managers): Nellie McHenry and her clever co. highly entertained the audience Sept. 29. May Irwin in Widow Jones to a large and highly pleased audience at advanced prices 28. J. C. Rice, May Irwin, and Ada Lewis made big hits. Saved from the Sea to small business 1.

FALL RIVER.—Academy of Music (William J. Wiley, manager): A Texas Steer Sept. 24 was given by a fair co. to fair business. Siberia 26, with a wealth of scenery and strong co., to large business. Shore Acres 28, with an ideal co., deserved the large audience it drew. A Temperance Town, with George Richards and Eugene Canfield in their old parts 29 was enjoyed by a small audience. James O'Neill 30 in Virginius received a warm reception from a fair audience. Waite's Opera co. 5-11; Herrmann 12; Oliver Byron 13; A Baggage Check 17.—Rich's Theatre (Charles A. Taylor, manager): Excelsior 24-26 found much favor with good-sized audiences; Gus Hill's New York Stars opened 28 for three nights to a large house.

NORTH ADAMS.—Columbia Opera House (W. P. Meade, manager): Morrison's Faust was a delight to a good-sized audience Sept. 30; Brothers Byrne in 6 Bells made a hit with a 2500 house 1; Down in Maine booked for 6, but paper has not shown up. Oliver Doud Byron in the Ups and Downs of Life 8.

ROCKLAND.—Opera House (Edward Whicher, manager): Little Trixie Sept. 27.

PLYMOUTH.—Grand Opera House (A. H. Perry, manager): James O'Neill in Monte Cristo Sept. 28 to an enthusiastic audience. Widow Bedott 14.—Davis Opera House (J. W. Caverly, manager): Closed for repairs.

LYNN.—Theatre (Dodge and Harrison, managers): James A. Herne's Shore Acres Sept. 25, 26, with George Wilson as Uncle Nat, gave very good performances to crowded houses. May Irwin and John C. Rice in Widow Jones 30 gave an excellent performance to S. R. O. The house was sold before 7 P. M. The Bostonians in Robin Hood 1 gave an excellent performance to a large and fashionable audience. Saved from the Sea 2, 3; The Fatal Card 5; Herrmann the Great 7; A Texas Steer 8.—Music Hall (Dodge and Harrison, managers): Excelsior, Jr., 19-21; performance fair to medium houses.—Item: About one hundred Lynn Elks attended the J. W. Kelly widow benefit in Boston 27. May Irwin in The Widow Jones had the banner house of the season.

MICHIGAN.

GRAND RAPIDS.—Grand (O. Stair, manager): Wilbur Opera co. to good business week of Sept. 28. W. H. Koehale is not with the co. and his absence is decidedly noticeable.—Item: The management being desirous of testing the legality of Sunday night performances in this city gave a performance of Olivette 29 before an audience that packed the house. Next day warrants were issued for those instrumental in giving the performance and the case will be tried to a finish.

FLINT.—Stone's Opera House (Stone and Thayer, managers): The Old Homestead gave excellent satisfaction to packed house 28. Uncle Tom's Cabin 1.—Thayer's Opera House (Stone and Thayer, managers): Dark week ending 29.

SAGINAW.—Academy of Music (John H. Davidson, manager): The Old Homestead Sept. 26 drew a S. R. O. house; co. very good. Salter and Martin's Uncle Tom's Cabin 3.—Teutonic Opera House (Charles Emerson, manager): Boston Stock co. in repertoire to good business 21-26.—Item: John Hill, a member of the co., was tendered a banquet by the local Elks 24.

EAST JORDAN.—Opera House (Loveday and Martinck, managers): Bryan's Comedians and Glass Blowers Sept. 23-25 to poor business; good co. at popular prices. House dark week of 28

BATTLE CREEK.—Hamblin's Opera House (E. R. Smith, manager): The Metropolitan Stock co. opened Sept. 28 for a week to a good house at popular prices.

MUSKEGON.—Opera House (F. L. Reynolds, manager): The Old Homestead 1; In Old Kentucky 16; Uncle Tom's Cabin 19; The Hustler 26.

ADRIAN.—New Croswell Opera House (C. D. Hine, manager): The Holden Comedy co. did a very large business week of Sept. 21 giving full satisfaction. Salter and Martin's Uncle Tom's Cabin 29 to very near the capacity of the house; splendid satisfaction. Mark Murphy in O'Dowd's Neighbors 6; John Griffith in Faust 8.

DOWAGIC.—Beckwith Memorial Theatre W. T. Lackie, manager): Katie Putnam in repertoire Sept. 22-25 to good business and gave full satisfaction.

PORT HURON.—City Opera House (L. F. Bennett, manager): The Old Homestead to a packed house Sept 18.

OWOSSO.—Salisbury's Opera House (Salisbury and Brewer, managers): Salter's U. T. C. Sept. 30. Mr. and Mrs. Francis Labadie co. 6.—Items: F. H. Knapp, formerly manager of Caledonia Park Casino, has gone in advance of Easter's Stock co.—Fred Payne has accepted a position with the Augustin Neuville Boy Tramp co.—There are about thirty or more professionals who have their home here or have spent the Summer here.

KALAMAZOO.—Academy of Music (B. A. Bush, manager): Yale's Devil's Auction opened the season at this house and gave satisfactory performance to good-sized audience Sept. 28. Coming: Thomas Q. Seabrooke.—Item: Frank B. Mills, last season with Minnie Maddern Fiske, will shortly present Our Boys with the aid of local talent.

BAY CITY.—Wood's Opera House (A. E. Davidson, manager): The season was opened here Sept. 25, when a capable co. presented The Old Homestead to a good-sized and appreciative audience. Other attractions are Salter and Martin's U. T. C. 2; Thomas Q. Seabrooke in Thoroughbred 10; A Midnight Bell 13; Palmer Cox's Brownies 15.

LANSING.—Baird's Opera House (James J. Baird, manager): Denman Thompson's Old Homestead was seen by fair-sized house Sept. 29. Coming: Thomas Q. Seabrooke in A Thoroughbred 6; The Brownies 13.—Item: Treasurer R. G. Jones is at his old post at Baird's, after a vacation of several months. He is much improved in health.

COLDWATER.—Tibbitt's Opera House (J. T. Jackson, manager): Jessie Mae Hall co in The Prince of Patches Sept. 21-26; fair business and satisfaction. Cameron big Four Specialty co 5-7.

MINNESOTA.

CROOKSTON.—Grand Opera House (T. H. Pjoin, manager): The Tornado Sept. 22 to a fair house; audience well pleased. Fabio Romani 10; Side-Tracked 16; Katie Emmett 23; A Genuine Gentleman 31.

ST. PETER.—New Grand Opera House (Satory and Dale, managers): The season opened Sept. 23 with the Shubert Concert co. to a good house.

WINONA.—Opera House (J. Strasilipka, manager): Columbia Comedy co. week of Sept. 21 to fair business at popular prices. Devil's Auction 30; Midnight Bell 7.

MANKATO.—Theatre (Jack Hoeffler, manager): Fabio Romani to big business Sept. 29. Co. not very good. Eunice Goodrich opened a week's engagement 28 to S. R. O.; excellent co. Railroad Ticket 13.—Item: Jack Hoeffler, manager of the Mankato Theatre, has been appointed chairman of the Elk's Social Session.

DULUTH.—The Lyceum (L. N. Scott, manager): Julius Cahn co. in Charley's Aunt Sept. 28, 29 to good business; performance good. Dr. Loyd Cook 4.—Item: Fred Clayton is now looking after the manager's interest at the door.

MISSISSIPPI.

VICKSBURG.—Opera House (Pazzi and Botto, proprietors): Al Field's Minstrels opens the house 2.

WATER VALLEY.—Valley Opera House (Herring and Crosby, managers): The Belle Boyd co. failed to appear Sept 24. Schubert Quartette 5; Hoyt's Comedy co. week of 19

JACKSON.—Robinson's Opera House (R. L. Saunders, manager): Woodward-Warren co. opens season Sept. 28-3 at popular prices.

MERIDIAN.—Grand Opera House (L. Rothenberg, manager): Twelve Temptations Sept. 28; good performance to a fair house. Field's Minstrels 1; Louis James 20; Frederick Warde 22.

MISSOURI.

MEXICO.—Ferris Grand Opera House (Gentry and Worrell, managers): Irish Stew Sept. 24 to a fair house. Josh Spruceby 3; General Gordon 10; Frank E. Long repertoire co. 12-17.

WARRENSBURG.—Magnolia Opera House (Hartman and Markward, managers): House dark week Sept. 27-3. Uncle Josh Spruceby 8.—Items: A. J. Sharpley's Lyceum Theatre co. was to have opened season here 21, with a week's engagement, but canceled until after holidays.

HANNIBAL.—Park Opera House (Watson and Price, managers): McSorley's Twins Sept. 26 to good business. Uncle Josh Spruceby co. 29; In Mizzoura 3; Chicago Festival Orchestra 7.—Item: McCabe and Young's Minstrels, billed for 30, have closed the season.

SEDALIA.—Wood's Opera House (H. W. Wood, manager): Season opened Sept. 22 with Tennessee's Pardner to fair house only; performance very good.

JOPLIN.—Club Theatre (H. H. Haven, manager): Gotthold Gigantic Celebrities Sept. 27 to good business. Co. first-class in every respect. A Modern Woodman 28 to poor business. Co. poor.

MACON CITY.—Jobson Opera House (H. E. Logan, manager): Frank E. Long Repertoire co. Sept. 28-3 to packed houses; performance of the best. Josh Spruceby 30 to good business. Fast Mail 5.

NEVADA.—Moore's Opera House (E. H. Stetmund, manager): Tennessee's Pardner to a fashionable and well-pleased audience Sept. 28. Excellent co.

MONTANA.

MISSOULA.—Bennett Opera House (G. N. Hartley, manager): Lincoln J. Carter's Fast Mail Sept. 29.

ANACONDA.—Evans Opera House (John Maguire, manager): Town Topics co to large business Sept. 28; performance satisfactory. Jules Grau Opera co. 29, 30.

NEBRASKA.

FREMONT.—Love Opera House (E. C. Usher, manager): Fabio Romani did a fair business Sept. 24. The dancing specialties were very fine. Della Pringle-Adams week of 28.

LINCOLN.—The Lansing (Ed Church, manager): Powhatan by a home co. Sept. 21, 22 to full houses, and satisfaction. Chicago Festival Orchestra 24. Chauncey Olcott in The Irish Artist 1; Tennessee's Pardner 3; Columbia Opera co. 8; Otis Skinner 14; Gorham's Comedians 15; Darkest Russia 16; Gay Parisians 28; Madame Sans Gêne 29.—The Funke (F. C. Zehrung, manager): Lillian Russell Opera co. 3.

NEW HAMPSHIRE.

DOVER.—City Opera House (George H. Demeritt, manager): The Cotton King drew a good house Sept. 24. Georgia Cayvan presented her new play, Mary Pennington, Spinster, to a small house 26.—Items: Saved From the Sea was booked for 30, but canceled to fill the date at Exeter.—Ward and Vokes have been secured for the benefit of the Dover Press Club Feb 23.

PORTSMOUTH.—Music Hall (I. O. Ayers, manager): Shore Acres drew a good house Sept. 24. Saved From the Sea to light business 29. A Baggage Check 6.

MANCHESTER.—Opera House (E. W. Harrington, manager): The Bostonians in Robin Hood opened their season here Sept. 28 to a large house. Cotton King 29 did well. A Baggage Check 2.—Gorman's Theatre (Charles J. Gorman, manager): Jennie Calef and co. in Kathleen Mavourneen 28-30 drew fairly.

NEW JERSEY.

NEW BRUNSWICK.—Allen's Theatre (J. E. Starkes, manager): Charles E. Blaney's piece, introducing Harry Clay Blaney, A Boy Wanted, was presented before a S. R. O. house Sept. 25, and was greeted by almost continuous applause. Incog 1 was presented by a good co., giving a satisfactory performance before a light house. Sidney Wilmer plays the part of Tom Stanhope, formerly played by Charles Dickson, and acquitted himself in an excellent manner, as did the balance of the co. James Young in Shakespearean roles 12; A Night at the Circus 15; Sidewalks of New York 29.—Items: Mr. Blaney did not let a severe cold, which caused him to consult a physician while here, to interfere with his appearing, and judg-

ing from the manner in which he was encored he could not have done better had he been in perfect health.—The management of the Incog co. wishes THE MIRROR to state that the news item in the last issue of the paper, which reads that A. Q. Scammon has acquired the sole rights to Incog, is incorrect, inasmuch as the present co. are playing the piece under a contract for this season. The co. will lay off in New York City 9-10 to make some changes. Miss Coleman will then join The Span of Life co.—J. H. Wilson, who represents the management for Incog, was seen here last season in the part of Zon Zon with the Trilby co.—Manager Starkes says there is no foundation for the statement that Allen's Hall has again changed hands.—The Tanner Opera co., which were to have appeared here 5-10, canceled, giving very short notice, so that next week may see the house dark.—B. W. Suydam, treasurer of Allen's Theatre, will spend 1 at Easton, Pa., accompanying No. 1 Fire Engine Co., from this city.

ELIZABETH.—LYCEUM THEATRE (A. H. Simonds, manager): Rob Roy drew a large and well-pleased audience Sept. 25; performance very satisfactory. War of Wealth to a fair-sized house 28; excellent performance. Co. practically the same as last season. Nellie McHenry 12; James Young 13.==ITEMS: Beginning Oct. 5 the Drake Opera House will be styled the People's Theatre, and Colonel W. M. Morton will open the season on that date. The decision was reached a few days ago by the Prudential Insurance Company of New York, the owners of the building. Colonel Morton will endeavor to produce only first-class attractions, and the prospects for a successful season are encouraging.—John E. Hogarty, formerly manager of The Last Stroke, joined The War of Wealth 28 to act in the same capacity. Mr. Hogarty succeeds A. J. Spencer.—Malcomb Bradley will succeed Thomas J. Lawrence in the cast of The War of Wealth co. 3.

NEWARK.—THEATRE (J. Bard Worrell, manager): Northern Lights Sept. 28-3. Co. and performance excellent; audience good. William H. Crane in The Senator 5-10; A Gay Old Boy 12-17.==H. R. JACOBS'S THEATRE (M. J. Jacobs, manager): Land of the Living 28-3 gave satisfaction; co. competent. A pleasing feature of the performance was the dancing of Belle Darling. Fallen Among Thieves 5-10; Sidewalks of New York 12-17.==ITEM: A large illuminated sign, "Newark Theatre," has been placed in front of that house.

ORANGE.—MUSIC HALL (George P. Kingsley, manager): The Whitney Opera co. presented Rob Roy Sept. 24. Co. and performance excellent; good house. Hermann the Great 24.==COLUMBUS HALL THEATRE (John T. Platt, manager): Joseph Murphy in Shaun Rhue 19.

TRENTON.—TAYLOR OPERA HOUSE (O. H. Butler, manager): The Whitney Opera co. presented Rob Roy Sept. 25 to a good house. Co. gave good satisfaction. Charles E. Blaney's clever co. presented A Boy Wanted to fair business 26. The Wilbur Opera co., with the well-known singer, Susie Kirwin, as star, opened 28 for the week, presenting Carmen. The Queen's Lace Handkerchief, and Madame Favart. The attendance has only been fair. The operas have been beautifully sung, the work of the chorus being especially good. The costuming is magnificent. Booked: Peck's Bad Boy 5-7; Professor Kellar 10. When London Sleeps 12; Nellie McHenry 14; Lewis Morrison 16-17.

BOONTON.—OPERA HOUSE (S. J. Green, manager): Seymour's Gay New Yorkers Burlesque co. 3.

DOVER.—BAKER OPERA HOUSE (William H. Baker, manager): Rice's Comedians closed their week's engagement Sept. 26 to a packed house and everybody pleased. Princess Rosebud (local) 29, 30 to full houses.

RED BANK.—OPERA HOUSE (J. W. Eyles, manager): The Noss Jollities in The Kodak to fair business; good performance. Rice's Comedians in repertoire week of 2.

PLAINFIELD.—MUSIC HALL (Ball and Willey, managers): House dark Sept. 28-3.

PATERSON.—OPERA HOUSE (John J. Goetchius, manager): Carl A. Haswin in A Lion's Heart to well-pleased audiences Sept. 28-30. Co. gave the star capable support. Dan A. Sully in The Millionaire 1-3 gave a first-class performance to fair audiences. The Octoroon 5-7; Walter Kennedy 8-10.==EDEN THEATRE (H. E. Toovey, manager): Horace Mitchell in The Sleeping City week of 28. The star and co. were favorably received. A Trip to Coney Island week of 5.

HOBOKEN.—LYRIC THEATRE (William Black, manager): Murray and Mack in Finnegan's Courtship Sept. 28-30 to good business. Carl A. Haswin in A Lion's Heart 1-3 to excellent business. When London Sleeps week of 5.

NEW YORK.

ALBANY.—LELAND OPERA HOUSE (C. H. Smith, manager): Margaret Fuller, although a stranger here, pleased a large audience Sept. 24 in The Daughter of Paul Romaine. Charles Cowles was very amusing in A Country Merchant 25. Emily Bancker's admirers were numerous at the matinee performance of A Divorce Case 26, and in the evening, when the bill was changed to Our Flat, the house was crowded and the star was well remembered with floral tributes. The house was dark 28. The Merry World was the attraction 29, 30. The co. is under the management of Clair Patee. Frank Bush in Girl Wanted 2, 3; The Cotton Spinner 5, 6.

UTICA.—OPERA HOUSE (H. E. Day, manager): Lillian Kennedy in The Deacon's Daughter Sept. 25, 26 to full houses. Emily Bancker presented Our Flat 28 before a fair-sized audience, who greatly enjoyed the performance. Miss Bancker and her clever co. made a decided hit. The Lady Slavey 15; The Limited Mail 16, 17.

SYRACUSE.—BASTABLE THEATRE (Frank D. Hennessy, manager): The Brownies drew well Sept. 25, 26. Purcell's Concert co. to large and fashionable audience 28. Henderson's gorgeous production, Sinbad, drew good-sized houses 29, 30. Dixon, Brown and Dixon's "Rube" turn was heartily applauded. William Gillette's new drama, Secret Service, 1-3; Sol Smith Russell in A Bachelor's Romance 5; Augustus Pitou's co. in The Cherry Pickers 6, 7; Augustin Daly's co. in The Big Bonanza 8-10.==GRAND OPERA HOUSE (George A. Edes, manager): The Black Patti's Troubadours drew large houses 24-26 as did Bothner's co. in A Bunch of Keys 29-30. The Prodigal Father 1-3; Frank Bush in Girl Wanted 5-7; The Cotton Spinner 8-10.==ITEMS: Manager Hennessy of the Bastable, was confined to his room at the Yates last week by serious illness.—Messrs. Weyms Henderson, of Sinbad co., Belcher Welch, of Daly's co., B. E. Emmett, of Secret Service, and Fred Berger, of Sol Smith Russell's co., have been in town this week.—A heavy wind storm storm blew down Graff and Jacob's new illuminated sign 30.

YONKERS.—MUSIC HALL (William J. Bright, manager): The Waite Comedy co. opened to their usual business, which is S. R. O. in this city, 28.==ITEM: Mr. Waite is using for the first time in this city the Animatigraph.

OSWEGO.—RICHARDSON THEATRE (J. A. Wallace, manager): The Brownies Sept. 24; very large business; full satisfaction. Sinbad 1; Lillian Kennedy 2, 3; Daly's Big Bonanza 8; Limited Mail 13; Wang 14; Robert Hilliard 19.

LOCKPORT.—HODGE OPERA HOUSE (Knowles and Gardner, managers): House dark Sept. 11. Cowles's Country Merchant canceled seven days ahead. Limited Mail 9.

WAVERLY.—OPERA HOUSE (J. K. Murdock, manager): 8 Bells 9.

WHITEHALL.—MUSIC HALL (A. M. Andrews, manager): Widow Bedott co. Sept. 29; attraction good; business fair. Gorton's Minstrels coming.

MALONE.—OPERA HOUSE (H. A. Putnam, manager): Flora Staniford co. in repertoire Sept. 21-26 to immense business, closing with S. R. O. sign. The work of Isabella Fletcher leading, and Emma Myrtle, soubrette roles, was first-class, and the co. gave general satisfaction.

PENN YAN.—SHEPPARD OPERA HOUSE (C. H. Sisson, manager): The Three Guardsmen Sept. 21, 22; J. E. Toole in The Gypsy German and Killarney and the Rhine 23, 24; good performances to light business. 8 Bells 30.

JOHNSTOWN.—GRAND OPERA HOUSE (C. H. Ball, manager): The County Fair drew a large audience Sept. 28. Maude Hillman in repertoire 5-10.

OWEGO.—WILSON OPERA HOUSE (C. B. Dean, manager): Dark Sept. 28-3. Hogan's Alley 10.

AUBURN.—BURTIS'S OPERA HOUSE (E. S. Newton, manager): Corse Payton Comedy co. closed a very successful week's engagement Sept. 26. The S. R. O. sign was out nearly every night. Henderson's Sinbad co. drew a good house 28. Girl Wanted 1, 2; Limited Mail 5.

TROY.—RAND'S OPERA HOUSE (Gardner Rand, manager): Loie and Ida Fuller in their wonderful dances and a vaudeville co. of merit drew largely Sept. 25, 26.==BRISWOLD OPERA HOUSE (S. M. Hickey, manager): The Burglar was presented to good houses 28, 29. The Merry World 30.

JAMESTOWN.—ALLEN'S OPERA HOUSE (H. F. Allen, manager): A Girl Wanted Sept. 22 to a fair house and fair performance. Leon's Ladies' Club co. 2-3. House dark week of 5; 8 Bells 17.

WARSAW.—IRVING OPERA HOUSE (E. E. Baker, manager): House dark Sept. 28-3.

MIDDLETOWN.—CASINO THEATRE (H. W. Corey, manager): Donald Roberson and Brandon Douglass in The Man in the Iron Mask Sept. 26 to well pleased audience. A. Q. Scammon co. in The American Girl 28 to fair business; first-class. In Old Maine 29 to a light house. John Hoffman Martin in Madame de Fontanges 3.

ROME.—WASHINGTON STREET OPERA HOUSE (Graves and Roth managers): Summers's Comedians gave entire satisfaction week of Sept. 21. Corse Payton opened 28 for the week to large business. Best repertoire co. ever seen in the house. Scenery and costumes fine. Audience delighted. Cotton Spinner 7; Wang 16; Limited Mail 20; Texas Steer 21.

BATAVIA.—DELLINGER OPERA HOUSE (E. J. Dellinger, manager): Arnold Wilford repertoire co. closed a successful week's engagement Sept. 26. The Ladies' Club Burlesque co. to only fair business 28, 29. Limited Mail 7; Ryan and Kelly's Repertoire co. week of 10 at popular prices.

GLOVERSVILLE.—KASSON OPERA HOUSE (A. L. Covell, manager): White Crook Sept. 25; light business; performance poor. Country Merchant 1; A Continental Kettle Drum (local talent) 2; Oliver Doud Byron 5; Pat's Birthday 10; the Lees, hypnotists 12-17.

SCHENECTADY.—VAN CURLER OPERA HOUSE (C. H. Benechot, manager): Charles Cowles and a good co. presented A Country Merchant to a poor house 25. The singing of Harry Gibson and S. C. Reynolds was very pleasing and received several encores. The County Fair had a good house 29, and gave a fair performance. Sadie Stringham as Abigal Prue and Jenn e Schuman as Taggs are deserving of special mention. The play was staged in good shape and the specialties introduced were all up-to-date. The Burglar 1; Ups and Downs of Life 6.==ITEM: Charles G. McDonald has been appointed treasurer of the Van Curler in place of John Murphy resigned.

CORTLAND.—OPERA HOUSE (Warner Rood, manager): Bunch of Keys opened house Sept. 24 to a fair-sized audience; performance satisfactory. Girl Wanted 29 drew only small house. Limited Mail 3; Wang 5; 8 Bells 7.

HERKIMER.—GRAND OPERA HOUSE (Henry Daniel, manager): The Kennedy Players to good business Sept. 21-26.==ITEM: Fire escapes have been put on the Opera House.

CANANDAIGUA.—GRAND OPERA HOUSE (McKechnie and Mather, managers): Arnold Walford's co. opened Sept. 28 to S. R. O., and had immense audiences at every performance. The co. is excellent and gave the best satisfaction. Limited Mail 6; Hi Henry's Minstrels 9; Wang 12, Hogan's Alley 16; Harrison J. Wolf 19-22.

ONEIDA.—MUNROE OPERA HOUSE (E. J. Preston, manager): House dark week of Sept. 28.

CATSKILL.—NELIDA THEATRE (Kortz and Lampman, managers): Dan Darleigh in Old Maine failed to appear; the co. is reported stranded. Pat's Birthday 9.==OPERA HOUSE (J. F. Gaylord, manager): House dark.

PORT JERVIS.—OPERA HOUSE (Jacob Kadle, manager): Scammon's American Girl, headed by R. E. Graham with a strong supporting co., was the opening attraction Sept. 29, and was greeted by a good-sized and well-pleased audience. The new scenery and drop curtain elicited well-deserved applause. Mrs. John Hoffman Martin 1.

POUGHKEEPSIE.—COLLINGWOOD OPERA HOUSE (E. B. Sweet, manager): The New County Fair Sept. 23 played to S. R. O., pleasing the large audience; performance satisfactory. The War of Wealth 30 was presented by a capable co., and greatly enjoyed by a good-sized audience; performance good. The Great Diamond Robbery 13; Lady Slavey 17.==ITEM: One of the prettiest marches written is "The Pittsburg Post," by Professor Fulton, of Waite's Comedy co. (Eastern) band.

WEEDSPORT.—BURRITT OPERA HOUSE (Harry D. Brown, manager): Hi Henry's Minstrels 8; Elmer E. Vance in Limited Mail 12.==ITEM: Manager Brown has booked some excellent attractions for the coming season.

LYONS.—MEMORIAL HALL (John Mills, manager): House dark Sept. 28-3. Moore and Castner's U. T. C. co. 6; Limited Mail 10.

HUDSON.—OPERA HOUSE: Kennedy Players in repertoire at popular prices Sept. 28-30 pleased large audiences. Flora's serpentine dances and Edison's Vitascope especially good.

HORNELLSVILLE.—SHATTUCK OPERA HOUSE (S. Osnoski, manager): Mrs. John Hoffman Martin, at the head of a really capable co., gave an indifferent performance to small audience Sept 30. A scene from Macbeth was used as a curtain-raiser, followed by the emotional play, Madame de Fontanges. Ryan and Kelly in repertoire week commencing 5.

OLEON.—OPERA HOUSE (Wagner and Reis, managers): The Ladies' Club Sept. 30 gave a disreputable performance to a small male audience. Keene and Hanford in The Merchant of Venice 7; The American Girl 8; 8 Bells 15.==ACADEMY OF MUSIC (Olean Music Co., managers): House dark week of 28.

COHOES.—CITY THEATRE (Powers and Williams, managers): The County Fair was enjoyed by a good house Sept. 24. The Widow Bedott to light business 25. A Country Merchant 29 to light business. Frank Bush in Girl Wanted 1; Byrne Brothers' 8 Bells co. 5.

PLATTSBURGH.—THEATRE (W. A. Drown, manager): Bert Haverly and Laura Biggar in A Trip to Chinatown Sept. 25; fair performance. Blaney's A Baggage Check 28 to a well-pleased audience. Side-Tracked 3; Morrison's Faust 8; Henderson's Sinbad 12.

NEWBURG.—ACADEMY OF MUSIC (Fred M. Taylor, manager): The War of Wealth Sept. 29 scored a great success, and have been booked for a return engagement 14. The Great Diamond Robbery 12.

PEEKSKILL.—DRAPER OPERA HOUSE (F. S. Cunningham, manager): The County Fair Sept. 21 to fair-sized audience; receipts, $400; good performance. The White Crook 26 gave fair satisfaction to medium-sized house. Walter Kennedy in Damon and Pythias, under auspices of Harmony Lodge K. of P., 7; Kennedy Players 12; Joseph Murphy in Kerry Gow 20; Shore Acres 30.==ITEM: Manager Cunningham has made some very good bookings for the season, among which are Carl Haswin, Cotton King, Limited Mail, Josh Simpkins, Oliver Doud Byron, Andrew Mack, Arnold Wolford, For Fair Virginia, Fleming Players, Wang, Hogan's Alley, Peck's Bad Boy, Haworth's Hibernica, Corse Payton, Old Tennessee, Tony Farrell, Bancroft, 8 Bells, and Lewis Morrison.

GLENS FALLS.—OPERA HOUSE (F. F. Pryun, manager): Maud Hillman Specialty co. opened Sept. 28 for one week to big business. Morrison's Faust 9.

BINGHAMTON.—STONE OPERA HOUSE (Clark and Delavan, managers): Emily Bancker in A Divorce Case was produced for the first time to fair-sized attendance Sept. 25. Donnelly and Girard in The Rainmakers had medium-sized houses 26 and matinee. Palmer Cox's Brownies had good business 30, 1 and matinee. The Limited Mail 2; Wang 3; Corse Payton 5-10.==BIJOU THEATRE (A. A. Fennyvessy, manager): Flynn and Sheridan's Big Sensation had crowded houses 24-26. The White Crook was well attended 28-30. A Bunch of Keys 1-3; City Sports 5-7.==ITEM: It is rumored that an opera house will be built at Lestershire, a hustling village, three miles west of the city.

FISHKILL-ON-HUDSON.—ACADEMY OF MUSIC (Clarke and Pettit, managers): Donald Robertson gave good performance to fair house Sept. 25. In Old Maine 30; poor performance to poor house. Pat's Birthday 8.

SARATOGA SPTINGS.—TOWN HALL (Leonard and Eddy, managers): The new County Fair co., with Sadie Stringham as Abigail Prue, and a well-balanced co., drew a very large house Sept. 25, and thoroughly pleased all present.

CORNING.—OPERA HOUSE (Harry J. Sternberg, manager): Girl Wanted Sept. 26; good house and poor co. Ryan and Kelly opened a week's engagement 28 to S. R. O. house; excellent co. 8 Bells 13; In the Heart of the Storm 15.==ITEM: E. L. Ray, representing Wang, was in town 30.

MEDINA.—OPERA HOUSE (Cooper and Hood, managers): Elmer E. Vance's Limited Mail 8; Moore and Castner's Uncle Tom's Cabin 14.

BALDWINSVILLE.—(H. Howard, manager): A Bunch of Keys pleased a fair-sized audience Sept. 25. Arnold Wolford co. in repertoire 7-9 at popular prices.

WATERTOWN.—CITY OPERA HOUSE (E. M. Gates, manager): The Brownies to packed house Sept. 23. Dan McCarthy in Irish Greenhorn to small house 26. Emily Bancker in Our Flat to big house 29.

ELLENVILLE.—MASONIC THEATRE (E. H. Munson, manager): House dark week of Sept. 28. Erwin Hanford in Shamrock 10; James Young 26.

CARTHAGE.—OPERA HOUSE: The A. Q. Scammon co. in The Burglar 7; Side-Tracked 16.

WAYLAND.—WEINHART OPERA HOUSE (Weinhart Brothers, managers): Metropolitan co. 12.

NORTH CAROLINA.

RALEIGH.—METROPOLITAN HALL (George D. Meares, Manager): Coming: Rhea opens the house 12. The Robinson Opera co. 19-25.

ASHVILLE.—GRAND OPERA HOUSE (J. V. Pearson, manager): Corinne in Hendrik Hudson Sept. 22; good performance to large business. Frederick Warde in King Lear 29 to immense business.

WILMINGTON.—OPERA HOUSE (S. A. Schloss, manager): The Whitney Opera co. in Rob Roy 1 to large house. A good performance, which was much enjoyed.

NORTH DAKOTA.

GRAND FORKS.—METROPOLITAN THEATRE (E. J. Lander, manager): The Broadway Comedians presented Town Topics to fair business Sept. 21; performance well received by the gallery. Lincoln J. Carter's Tornado 23 to poor business; scenic effects good, business inclined to be weak. Jules Grau Opera co. gave the public a rare treat 25, 26, with matinee 26, in the presentation of Tar and Tartar, Fra Diavolo, Paul Jones, Alice Carle, and Alice Johnson deserve special mention. Clark Louise Kellogg in Chinook 7, 8; Chas. Macklin in Fabio Romani 9; Side-Tracked 15; Georgia Minstrels 21; Katie Emmett 24; Gus Heege in A Genuine Gentleman 27.

FARGO.—OPERA HOUSE (C. P. Walker, manager): The Jules Grau's Opera co. in Tar and Tartar and Paul Jones Sep. 23, 24 to very poor business, although deserving much better. Eddie Smith's work was sparkling and without monotony. Alice Care won the audience with one of the sweetest voices Fargoites have had the pleasure of listening to for some time. The Unity Dramatic Club (local) in Engaged. Lincoln J. Carter's Tornado 28; Fabio Romani 7; Side-Tracked 17; Georgia Minstrels w Graduates 19; Katie Emmett 22; A Genuine Gentleman 26.

JAMESTOWN.—OPERA HOUSE (E. P. Wells, manager): The Clement Bainbridge co. presented Alabama Sept. 21 to a good house; performance excellent. The Boston Opera co. in The Oolah 26; poor performance.

GRAFTON.—OPERA HOUSE (W. W. Robertson, manager): L. J. Carter's Tornado Sept. 24 to poor house.

OHIO.

DAYTON.—GRAND OPERA HOUSE (Harry E. Feicht, manager): Dark.==Park Theatre (Harry E. Feicht, manager): The Gorman Brothers, in Gilhooly's Abroad to fair business Sept. 24-26. The farce-comedy was well presented, replete with good specialties and fine singing. Sam T. Jack's New Creole co. 28-30 to S. R. O. The specialties were numerous and pleasing, and, while the general performance appealed more to the sterner sex, it was not objectionable.==MEMORIAL HALL (Soldiers' Home): Gus Hill's Vanity Fair to crowded house 25. It is a vaudeville performance, although the name would indicate otherwise. The specialties were all artistic and refined, and, barring a tiresome afterpiece, which promised much under the head of a comic opera farce-comedy, it was quite satisfactory.==ITEMS: James E. Fennessy, of Cincinnati, O., and Harry Hardie, of Piqua, O., theatrical managers, were in the city 25, attending the performance of Vanity Fair at Soldiers' Home.—A. H. Westfall, the advance representative of J. Ely Chums, was in the city the past week, looking after his attraction, which comes to the Park Theatre 5-7.—Manager Harry E. Feicht sent out a beautiful announcement card of the Lillian Russell engagement at the Grand Opera House 3.

COLUMBUS.—GREAT SOUTHERN THEATRE (Lee Bela, manager): A Railroad Ticket Sept. 24-27 to fair business. Roland Reed 28, 29; good business. Lillian Russell 1; Clay Clement 9-10.==GRAND OPERA HOUSE (J. S. and H. W. Miller, managers): Shannon of the Sixth, an excellent co., 24-26, to good business. Coon Hollow 28-3; Betsy Jane 12-17; Merry World 17-24.==HIGH STREET THEATRE. Edison's Vitascope co. 21-26; fair business. A Milk White Flag 28; fine business. Falstaff Up-to-Date 29, 30; fair business. Sam T. Jack's Creoles 1-3.

KENTON.—DICKSON'S GRAND OPERA HOUSE (Henry Dickson, manager): Dark Sept. 21-26.

LORAIN.—WAGNER'S OPERA HOUSE (C. M. Russell, manager): House dark Sept. 3. Murray and Murphy in O'Dowd's Neighbors 7.

HILLSBORO.—BELLE OPERA HOUSE (Frank Ayres, manager): Smith Sisters' Concert 7. Callahan's Faust 17.

HAMILTON.—GLOBE OPERA HOUSE (Connor and Smith, managers): Darkest America was greeted by a large house Sept. 24.

CAMBRIDGE.—HAMMOND'S OPERA HOUSE (R. Hammond, manager): The Madge Tucker co. commenced a three-days' engagement in repertoire Sept. 28 to very nice business.

MARION.—GRAND OPERA HOUSE (C. C. Stoltz, manager): A Tornado 23; large and well-pleased audience. A Breezy Time 14.

TROY.—OPERA HOUSE (D. L. Lee, manager): Si Scruggins 23; very mediocre performance to light business.

NEW LEXINGTON.—SMITH'S OPERA HOUSE (T. J. Smith, manager): House dark Sept. 21-26.

ELYRIA.—OPERA HOUSE (W. H. Park, manager): De Leon's Comedians Sept. 28-3 to good business and general satisfaction. Warren G. Richards 8; Rentfrow's Jolly Pathfinders 15-17; New York Theatre co. 26-31.==ITEM: F. B. Alexander visited the De Leon's co. 1 and took part in the performance of The Ranch King.

MARIETTA.—AUDITORIUM (M. G. Seipel, manager): Tomkins's Black Crook co. opens the regular season 6. Finnegan's Luck 13; Al. G. Field's Darkest America 19; Edison's Vitascope 23.==ITEMS: Yank Newell, manager of Tompkins's Black Crook co., is here billing the city in great style.

CANTON.—THE GRAND (L. B. Cool, manager): Superba Sept. 23, 24 delighted a good audience. Sowing the Wind 30 to good business; performance very satisfactory.

ST. MARYS.—GRAND OPERA HOUSE (F. D. Gargus, manager): Tornado Sept. 22 pleased fair house. Billy Van's Minstrels Nov. 2.==PARK OPERA HOUSE (Mr. Marvan, manager): Bloomer Girls to large audience Sept. 18.

ADA.—WHITESIDE THEATRE (O. H. Goldsmith, manager): Mr. and Mrs. Robert Wayne co. in repertoire 12-17.

WAPAKONETA.—TIMMERMEISTER'S OPERA HOUSE (C. W. Timmermeister, manager): Himmelein's Ideals opened the season with a week's engagement Sept. 21-26; fair business and best of satisfaction.

WARREN.—OPERA HOUSE (Elliott and Geiger, managers): Robert Downing in Putnam Sept. 25 to fair business; Sowing the Wind co. 29 to rainy night house. Elroy's Stock co. 5.

SPRINGFIELD.—GRAND OPERA HOUSE (E. B. Foltz, manager): American Vaudeville and Edison's Vitascope co. Sept. 29; good performance to good business. Lillian Russell in The American Beauty 2.==BLACK'S OPERA HOUSE (Samuel Waldman, manager): Madge Tucker Comedy co. 19-26; business fair. Holmes and Wolford co. in The Brand of Cain and The Smuggler 28-30; business opened good.

TIFFIN.—NOBLE'S OPERA HOUSE (Charles L. Bristol, manager): Clay Clement presented The Bells Sept. 26 to fair business. The performance was greeted with hearty applause. The Columbian Vaudeville co. 3. Coming: The American Vaudeville co.

AKRON.—ACADEMY OF MUSIC (W. G. Robinson, manager): Robert Mantell, supported by a first-class co., gave a splendid production of Monbars Sept. 26. A large and representative audience greeted him, and at the close of the fourth act he was twice called before the curtain. The Ideals, repertoire co., opened a week's engagement 28 at popular prices.==ITEMS: New carpets now adorn the floors of the Academy, adding greatly to its interior.—Harry Havon holds down the treasurer's chair in the box-office this season.

EAST LIVERPOOL.—NEW GRAND (James Norris, manager): Sowing the Wind co. Sept. 25 to good house; co. good.

GALLIPOLIS.—ARIEL OPERA HOUSE (C. C. Clark, manager): House dark Sept. 18-3. Tompkins's Black Crook 6.

URBANA.—MARKET SQUARE THEATRE (H. H. Williams, manager): The Columbian Vaudevilles, a new organization, headed by Holtgrewe, the strong man, Sept. 25 to small house. The American Vaudeville and Vitascope co. 1.

NORWALK.—GARDNER'S MUSIC HALL (S. C. Bradley, manager): Henry's Minstrels Sept. 21; large house; performance good.

MARION.—GRAND OPERA HOUSE (C. C. Stoltz, manager): The Columbian Vaudeville Sept. 26 to very poor house; fair performance. Robert Wayne co. 24-3; Ebling's Faust 5.==ITEMS: Columbian Vaudevilles disbanded here, owing to poor business.—C. W. Leffler has been appointed treasurer in place of H. S. Hane, resigned.

CANAL DOVER.—BIG 4 OPERA HOUSE (Bixler and Cox, managers): Robert Mantell in The Corsican Brothers opened the house Sept. 25 to big advance at increased prices; performance first class. Wood and Holmes in The Smugglers 1-3.==ITEMS: The attractions booked include J. C. Lewis, Both Sides of the War, The Three Guardsmen, Old Tennessee, Ben Loop in The Other Man's Wife, Other People's Money, and The Green Goods Man; Phil W. Peters, Edwin Gordon Lawrence, Leslie and White in A Booming Town, James Heine in Shore Acres, John Griffith and Lewis Morrison in Faust.

MANSFIELD.—MEMORIAL OPERA HOUSE (E. R. Eedly, manager): Hanlon's Superba Sept. 25-26, with matinee to good business; magnificent production. Rook's Comedy co. opened week of 28 to big business. Pulse of New York 15; Harry Clark's Vitascope co. 16, 17; J. C. Stewart 20; American Girl 21.

CHILLICOTHE.—MASONIC OPERA HOUSE (E. S. Runson, manager): Vanity Fair, a string of pleasing specialties, crowded the house Sept. 25; business fair.

IRONTON.—MASONIC OPERA HOUSE (B. F. Ellsberry, manager): Prof. Marvel P. Leeds, hypnotist, opened a week's engagement 28. The large audience was well entertained.

PIQUA.—PIQUA OPERA HOUSE (C. C. Sauk, manmanager): Gus Hill's Vanity Fair Sept. 26; good performance to light business.

PORTSMOUTH.—GRAND OPERA HOUSE (H. S. Grimes, manager): Wm. Barry in The Rising Generation 2; The Yankee Drummer 7; the Great Syndicate Circus 8; Boy Wanted 10; Clay Clement 12; Darkest America 14; Grimes's Cellar Door 15; De Haven Comedy Co. 19 and week.

ALLIANCE.—OPERA HOUSE (C. W. Gerkill, manager: Dark Sept. 28-3. Faust 10.

PINDLAY.—MARVIN OPERA HOUSE (W. C. Marvin, manager): House dark Sept. 28-3.

PENNSYLVANIA.

ALLENTOWN.—ACADEMY OF MUSIC (N. E. Worman, manager): Cleopatra was presented 23-24, with Mary Emerson in the title role, and Edmund Collier as Marc Antony; both principals were excellent and received curtain calls, supporting co. good, stage setting very fine, business fair. Two performances of Uncle Tom's Cabin was given by Stowe & Co.'s co. 26; matinee well attended; evening performance packed the house; the co. is large and exceptionally good, and gave a most acceptable representation. Mr. and Mrs. Grandin appeared in Camille, and At the Carnival 28-29; the plays were admirably presented, support good; every part was in able hands, the stage settings for Camille were fine; the furniture, draperies, and floral decorations were furnished by Allentown merchants; audiences, though not large, were appreciative. The Save Hypnotists 30; Noss Jollity Co. 12-13; Keller 14. Zeff 15.

MAHANOY CITY.—GRAND OPERA HOUSE (J. J. Quirk, manager): Hogan's Alley to a crowded house 24; performance excellent. Cleopatra to a small but well-pleased audience 25. The Man in the Iron Mask 1; Mr. and Mrs. Grandin in At the Carnival 6.

PUNXSUTAWNEY.—MAHONING STREET OPERA HOUSE (Charles Fish, manager): Prof. Day 22-26 to good business. Carrie Lewis 29 was canceled. Merry Players 5-11; Marie Sanger's Extravaganza co. 16; J. E. Toole 20; Sherman's Old Dan Tucker 28; White Crook 26; Tony Farrell 31.==ITEM: John C. Fish has again assumed the management of the Opera House.

SCRANTON.—ACADEMY OF MUSIC (M. H. Burgunder, manager): Emily Bancker in Our Flat Sept. 24 to good business. Harry Mastell's South Before the War 25 to fair business. The Little Trooper 28 to good business. The Man in The Iron Mask 29 to light business.==THE PROTHEROHAM (Wagner and Reis, managers): Secret Service 25 to fair business.==DAVIS'S THEATRE George E. Davis, manager): In Old Maine 24-26 to good business.

HAZLETON.—GRAND OPERA HOUSE (G. W. Hammersly, manager): The Limited Mail to good business Sept. 25. Albert Hart in Wang to good house 26; satisfactory performance. Mr. and Mrs. Grandin in At the Carnival to very good business 30; excellent attraction.

SHARON.—CARVER OPERA HOUSE (B. F. Davis, manager): Horace Vinton co. Sept. 21-26 failed to appear. Coming: Vernie Lee Comedy co. 5.

WAYNESBURG.—OPERA HOUSE (Cooke and Munnell, managers): New York Theatre co. Sept. 21-26 to a fair week's business. Co. good. The work of Lizzie N. Wilson pleased the people very much.

BRADFORD.—WAGNER OPERA HOUSE (Wagner and Reis, managers): Frank Bush in A Girl Wanted Sept. 28 to good house. Ladies' Club 6; Thomas Keene 7; American Girl 9.

UNIONTOWN.—GRAND OPERA HOUSE (Hirsh and Beeson, managers: House dark Sept. 28-3.

MONONGAHELA.—GAMBLE'S OPERA HOUSE (David M. Rose, manager): The Horace Vinton co. (repertoire) booked for Sept. 29-1, stranded in Pittsburg. Coming: Frank Davidson in Old Farmer Hopkins 6.

WILKESBARRE.—GRAND OPERA HOUSE (M. H. Burgunder, manager): Northern Lights Sept. 26 drew a large and well-pleased house. Elmer E. Vance's Limited Mail played to fair business 28. Della Fox in The Little Trooper drew a large and well-pleased house 29.==MUSIC HALL (N. H. Brooks, manager): The Dazzler drew large and well-pleased houses 25, 26. The South Before the War opened a three night's engagement 28 and played to S. R. O.

ALTOONA.—ELEVENTH AVENUE OPERA HOUSE Mishler and Myers, managers): Boy Wanted 1; very satisfactory performance to big business. South Before the War 3; Iron Mask 5, 6; Sowing the Wind 7; Himmelein's Ideals 12-19.

MONTGOMERY.—NEW OPERA HOUSE (Thomas E. Grady, manager): Harrison J. Wolfe in Corsican Brothers Sept. 30; Hamlet 1; performance excellent; general satisfaction. House dark 4-10.

JOHNSTOWN.—CAMBRIA THEATRE (Mishler and Myers, managers): Elroy's stock co. did good business during entire week of 21-26. The Dazzler was the sterling attraction 29, and the heavy rain did not keep the lovers of bright specialties, clever dancing, racy songs and rough and tumble horse play from being present. The performance was first-class and tumultuously applauded. Coming: John A. Hammerstein's Ideals.==JOHNSTOWN OPERA HOUSE (James G. Ellis, manager): House dark 23-1.

OIL CITY.—OPERA HOUSE (C. M. Loomis, manager): House dark Sept. 21-26. Maid of Orleans (local) 29 to fair house. Pat's Birthday 30; Boston Quartette Club 5; Y. M. C. A. (local) 8; J. E. Toole 10.

CARBONDALE.—GRAND OPERA HOUSE (John P. Byrne, manager): House dark Sept. 22-30.

FREELAND.—GRAND OPERA HOUSE (John Welsh, manager): Old Dan Tucker Sept. 29 to poor house; performance poor. The White Crook 6.

PITTSTON.—MUSIC HALL (C. C. King, manager): The South Before the War Sept. 24; large and well-pleased audience; best performance of the kind ever seen here. The Limited Mail 29 had a good house. Donald Robertson and Brandon Douglass, supported by a capable co., presented The Man in the Iron Mask 30; excellent performance to a fair house. Hogan's Alley 5; Barlow Brothers' Minstrels 6.

WILLIAMSPORT.—LYCOMING OPERA HOUSE (Wag-

TYPEWRITING
MISS C. P. HAMILTON
Plays and Parts.
Press Notices Duplicated.
NEW YORK THEATRICAL EXCHANGE,
Telephone 1708, 38th St. 1236 BROADWAY.

ner and Reis, managers): Harrison J. Wolfe co. Sept. 24-26 in Corsican Brothers, David Garrick, and Hamlet to small but appreciative audience. Mr. Wolfe was well received. D. W. Truss and Co.'s Wang 28 to a fair and enthusiastic audience. Charles Blaney's A Boy Wanted 30 to a good-sized and much pleased audience. Strong co. Mr. Blaney and several members of the co. were recalled several times.

WARREN.—Library Theatre (F. R. Scott, manager): House dark 28-3. Coming: Thomas M. Keene 5.

TOWANDA.—Hale's Opera House (C. T. Kirby, manager): Old Dan Tucker Sept. 28 to fair audience. Coming: Hogan's Alley 9.

NORTH EAST.—Short's Opera House (F. J. Carpenter, manager): Hi Henry's Minstrels played to good house Sept. 25, and gave full satisfaction. Walbert and Russell's Stars of repertoire week of 21; J. E. Toole in Killarney and the Rhine 8.

POTTSVILLE.—Academy of Music (Ben J Lander, resident manager): Cleopatra Sept. 29; small audience. Splendid production, with new scenery. The Sporting Craze 2, 3 to fair business. Coming: Kellar 7. ==Items: The Pottsville Lodge of Elks initiated new members and held a banquet and social session Sept. 28.—May Sailor, a petite young Pottsville vocalist, who gained some fame in amateur opera cos., has received a good offer to sing in the Wang co. that played here recently.

COLUMBIA.—Opera House (James A. Allison, manager): Rhéa in Josephine Sept. 25 to large and well-pleased audience. Jane Agnott and co. 28-3, in repertoire at popular prices, to good business; fair performance.

IRWIN.—Opera House (H. L. Meerhoff, manager): Frank L. Davidson in Old Farmer Hopkins was greeted by a good-sized and well-pleased audience Sept. 28. Coming: Florence Bindley in The Pay Train 12.

BETHLEHEM.—Opera House (L. F. Walters, manager): Mr. and Mrs Grandin pleased a fair-sized audience Sept. 24 in At the Carnival. The Sages, hypnotist, 28-3 drew crowded audiences. Jane Coombs and Jeffreys Lewis in Bleak House 6; Kellar 13; Nellie McHenry 22; Spider and Fly 24.==The Bijou Theatre (Miles and Mack, managers): The Co-ored Sports 28-30 drew good crowds and gave highly satisfactory performances. Special mention may be made of Bessie Lee, Jalvan, Billy Jackson, and the Mobile Four. House dark balance of week.

CORRY.—Weeks Theatre (A. E. Weeks, manager): House dark until 12.

SHENANDOAH.—Theatre (P. J Ferguson, manager): Hogan's Alley Sept. 25 to S. R. O. A Boy Wanted 29, with a good cast and to a delighted audience; good business.

SHAMOKIN.—G. A. R. Opera House (J. F. Osler, manager): Leonard and Gilmore in Hogan's Alley pleased a jammed house Sept. 28. Wang 29 to a large and delighted audience. Collier's Cleopatra 1.

ASHLAND.—Grand New Opera House (Frank H. Waite, manager): Hogan's Alley Sept. 25 pleased the largest audience of the season. Cleopatra was produced 30 to a fair-sized audience. Edmund Collier as Marc Antony and Mary Emerson as Cleopatra were very good. The scenery was complete and excellent. Kitty Rhoades 5-10.

READVILLE.—Academy of Music (E. A. Hempstead, manager): Waite's Comedy co. produced Lester Wallack's military play, The Veteran, Sept. 28. It was the most elaborate production ever given here by a repertoire organization. The scenery and costuming is the equal of any of the higher priced cos. Company B, Fifteenth Regiment, N. G. P., assisted in the military scenes of the play, which was given an enthusiastic reception by a house crowded to the doors. House dark 27-3.

CAMBRIDGEBORO.—Sayles Opera House (H. R. Wilber, manager): House dark week of Sept. 28.

CONNELLSVILLE.—New Myers Opera House (Charles R. Jones, manager): Professor Lowe, hypnotist, week of Sept 28 to fair-sized houses.

TITUSVILLE.—Opera House (John Gahan, manager): Dark Sept. 28-3. Coming: Boston Quintette Club 6; Columbian Vaudevilles 22; Maud Tucker and co. 26 and week.

WELLSBORO.—Bache Auditorium: Coming: An American 7.

HARRISBURG.—Grand Opera House (Markley and Co., managers): The White Crook Sept. 25, 26. A fair attendance on the first night, but in consequence of a Firemen's parade on second attendance was very light. The programme was one of superior merit, and co. as a whole gave good satisfaction and was warmly applauded. Barlow Brothers' Minstrels 28; fair attendance. They succeeded in pleasing the people. Della Fox 2; Mr. and Mrs. Grandin 3.

ERIE.—Park Opera House (Wagner and Reis, lessees): Sinbad was presented to a large and well-pleased audience Sept. 24. Robert Downing, supported by Eugenia Blair, produced In Search of Happiness 25. Co. was excellent in every respect. Lillian Russell to An American Beauty to a large and fashionable audience 28. Coming: Boston Quintette Club 7; Shamrock and Rose 9; Merry World 9-10.

READING.—Grand Opera House (George M. Miller, manager): House was opened for season by Daniel A. Kelley in After Seven Years and Outcasts of a Great City Sept. 24-26 to large business.==Academy of Music (John D. Mishler, manager): Mr. and Mrs. Grandin in Camille and At the Carnival 25, 26 to light houses. Barlow Brothers gave a good performance 28. The Diamond Breaker 29; good house. Gilder's Auditorium (Charles Gilder, manager): The New City Sports gave good performances week of 28.

UNION CITY.—Cooper Opera House (Thomas Cooper, manager): House dark week of Sept. 28. The Mystic Midget (local) 3, 9.

LANCASTER.—Fulton Opera House (B. and C. A. Yecker, managers): Rhéa in Josephine and Mary, Queen of Scots, pleased fair-sized audiences matinee and evening Sept. 25. The Spooners opened a week's engagement in repertoire to a crowded house 28-3. Cecil Spooner made a hit in her dances. The Sporting Craze 5; Kellar 6; Stowe's U. T. C. 7.

EAST STROUDSBURG.—Academy of Music (J. H. Shotwell, manager): Coming: Colonel and I, 13-14.

M'KEESPORT.—White's Opera House (F. D. Hunter, manager): Thomas W. Keene, presenting Richard III., pleased a large and refined audience Sept. 25. Sowing the Wind 28; very clever performance. The Dazzler gave a good performance 30.

CLEARFIELD.—Opera House (T. E. Clarke, manager): Martinez and Sardelle attempted to fill a three nights' engagement Sept. 24, but after the first performance Manager Clarke refused them the house. If Professor Martinez possesses hypnotic power he failed to exhibit it at this place. Carrie Lewis canceled 30. Coming: Sowing the Wind 8; Delamater Comedy co. 13-15.

LEWISBURG.—New Opera House (W. W. Wolfe, manager): Gilmore and Leonard's Hogan's Alley co. Sept. 29 to packed house and full satisfaction. House dark until 15.

BERWICK.—P. O. S. of A. Opera House (F. R. Kitchen, manager): House dark week of Sept. 21-26. Coming: Dan Kelly 10-12.

LOCK HAVEN.—Opera House (J. H. Mussina, manager): Professor Day, hypnotist, opened the house week of Sept. 28 to large and well-pleased audience. Coming: Frohman's Sowing the Wind 12; J. E. Toole in Killarney and the Rhine 13.

NEW CASTLE.—Opera House (Wagner and Reis, managers): Sowing the Wind drew a good-sized audience Sept 24. Co. and play gave entire satisfaction, several curtain calls being accorded. Maud Edna Hall as Rosamond, Ned Annesley, J. Edwin Brown as Watkin and Walter Green as Lord Petworth deserve special mention.==Items: Marshall Stedman, of Sowing the Wind co., was entertained by an old college chum while here 24.—The Mirror will always be found on sale at the news-stand of C. C. Robingson, who announces himself in the Opera House programme as "special agent for The Dramatic Mirror."

GASTON.—Able Opera House (Dr. W. K. Detwiller, manager): Della Fox to big business Sept. 30. A Boy Wanted 28 to good house. Coming: Ada Rehan 24; Too Much Johnson 28.

MT. CARMEL.—G. A. R. Opera House (Joe Gould, manager): White Crook Sept. 24 to a fair and well-pleased audience. Hogan's Alley 1 to the largest house of the season. Everyone satisfied.==Items: The public continues to patronize the house, notwithstanding that one of the local papers "roast" every co. that comes along.—Manager Wellington, of Hogan's Alley, reports business so prosperous that some envious persons at Lansford carried away his ticket box the morning he played there, making it necessary for him to have a new set printed. He, however, found the box in the morning with every ticket gone.

RHODE ISLAND.

WESTERLY.—Bliven's Opera House (C. B. Bliven, Oliver Byron 10.==Items: William B. Gross was in town Sept. 28, ahead of Shore Acres.—Marie Shotwell was recently the guest of friends in this city.

WOONSOCKET.—Opera House (George C. Sweet, manager): Saved From the Sea Sept. 25; good co; fair house. Herrmann the Great 26; good house. Georgia Cayvan as Mary Pennington, Spinster, 29, had a much smaller house than the co deserved; everyone well pleased with co. and comedy. Nellie McHenry 3, matinee and evening; James O'Neill 8.

SOUTH DAKOTA.

SIOUX FALLS.—Grand Opera House (S. M. Best, manager): The Woodward Theatre co completed a most successful week's engagement Sept 28 The Fast Mail 12. A Railroad Ticket 15; Katie Emmet 19.

TENNESSEE.

JACKSON.—Pythian Opera House (Woerner and Tuchfeld, managers): The Mystic Midgets Sept. 25, 26 (local talent) to large audiences. Charles H. Vale's Twelve Temptations 29.

KNOXVILLE.—Staub's Theatre (Fritz Staub, manager): The Corinne extravaganza co. in Hendrick Hudson, Jr., Sept. 23; large and well-pleased audience. Joe Cawthorne and Neil McNeil created much amusement. T. J. Ready, the Oracle, 29; small house. He remains the entire week with the exception of 30, when Frederick Warde appears in King Lear. Punch Robertson 5.

NASHVILLE.—The Vendome (T. J. Boyle, manager): The Brothers Byrne in the New 9 Bells opened this house Sept. 24-26 to good business. House dark 28-3. Louis James 9, 10.==New Masonic Theatre (W. A. Shertz, business manager): Punch Robertson in repertoire at popular prices to good houses 21-26. Eliason, the Mormon wizard, 28, 29 to fair business. This was his first visit to Nashville, and he made a favorable impression. Twelve Temptations 30 1. House dark 2, 3. Roland Reed 5. House dark 6-10.==Grand Opera House (T. J. Boyle, manager). Richards and Pringle's Minstrels 15-18.

MEMPHIS.—Grand Opera House (R. S. Douglas, manager): Joseph Callahan completed a week's engagement Sept. 26 with The Lost Paradise to good business at popular prices. J. C. Stewart's Comedy co. in a farce-comedy entitled Betsy Jane 28, 29 to only fair business at popular prices.==Auditorium (Ben M. Stainback, manager): The first week of Swain's Stock co. at popular prices proved a success. They will continue week of 28, appearing in Siege of the Alamo and My Partner.==Lyceum Theatre (John Mahoney manager): This house opens for the season with The Private Secretary 1, followed by Gotthold's Gigantic Gathering at popular prices 2, 3.

TEXAS.

WACO.—The Grand (Sid H. Weis, manager): A Night's Frolic Sept. 21, matinee and night, to fair business; satisfactory performance. Mention is due Paulah Livingston and W. G. McGregor. Pawnee Georgia Minstrels, headed by Billy Kersands, and an excellent co., tested the capacity of the house 22; performance first-class; audience highly pleased. Frederic Bryton, supported by a strong co., presented Forgiven 23, matinee and night, to small audience, owing to very inclement weather; performance the best seen here in years.==Item: The staff at the Grand this season is as follows: Sid H. Weis, lessee and manager; James M. Drake, acting manager; George M. Solomon, treasurer; Morris Long, head usher, and Prof. Reynolds, leader of orchestra.

AUSTIN.—Hancock Opera House (Rigsby and Walker, managers): Frederic Bryton in Forgiven opened the house Sept. 24 to S. R. O. and well-pleased audience. Jim the Penman 1.==Millett's Opera House (Charles Apple, manager): Richards and Pringle's Minstrels 22 to top-heavy house.==Item: Richards and Pringle's Minstrels was one of Rigsby and Walker's bookings, but on account of the new opera house not being completed, they appeared at Millett's.

CORSICANA.—Merchant's Opera House (L. C. Rogers, manager): A Night's Frolic opened the house Sept. 23 to poor business. Forgiven matinee and night 25; fair houses. Dixie Land 9; Jim the Penman 12.

BELTON.—Grand Opera House (A. J. Embree, manager): McIntyre and Heath 5; Bert Coote and Nick Long in The Other Man's Wife 13.

SHERMAN.—Cox's Opera House (Frank Ellsworth, manager): Frederick Bryton in Forgiven opened season 2; small house; Mr. Bryton was well received, but his support was not good. A Night's Frolic 29 drew a small crowd and did not give satisfaction. There is very little talent in the co. and the play became very tiresome. Private Secretary 12; Dixie Land 14; Field's Minstrels 24.

VICTORIA.—Hauschild's Opera House (Hauschild Brothers, managers): House dark week ending Sept. 26. O'to H. Krause Big Comedy co. 8-10; Al G. Field's Minstrels 13.

DENISON.—Opera House (Milton L. Eppstein, manager): Concert by local talent, under auspices of Y. M. C. A., Sept. 18; fair attendance. Piano solos by Professor Mansfield and the "Trades March" by fifty young ladies representing various business firms, were the redeeming features of the concert. Frederic Bryton in Forgiven 30; A Night's Frolic 1; Jim the Penman 9; The Private Secretary 10.==Item: Manager Eppstein has thoroughly renovated the Opera House, and has made some improvements which will add to the comfort of the house. He has booked quite a number of first-class attractions for the season.

ORANGE.—Grand Opera House (P. Lausen, manager): Dixie Land Sept. 22 gave a good performance; large audience. Coote and Long in Another Man's Wife 5.

HILLSBORO.—Levy Opera House (Shields and Mendenhall, managers): Wilson Thayer's A Night's Frolic Sept. 22; poor business. Dixie Land 6.

FORT WORTH.—Greenwall's Opera House (Phil W. Greenwall, manager): Wilson and Thayer co. presented A Night's Frolic Sept. 24 to well-filled house. Richard and Pringle's Colored Minstrels 26, matinee and night, to full houses; satisfactory performance; everyone pleased.

EL PASO.—Myar's Opera House (H. Godwin Mitchell, manager): House dark week ending Sept. 26.==Items: E. S. Russell, manager Degollado Theatre, Guadalajara, Mexico, is arranging to take the David Henderson Opera co. to Mexico.—Orta Luis Larrazo, prima donna of the Mexico Opera co., will reorganize that co. for a trip through California.

HOUSTON.—Sweeney and Coombs's Opera House (Henry Greenwall, lessee; E. Bergman, manager): Frederic Bryton in Forgiven drew only a fair house Sept. 22. Dixie Land evenings and afternoons 25, 26 to poor business.==Item: M. Koebig, the courteous treasurer, is at his old post again.

SHERMAN.—Cox's Opera House: Edward Bryton in Forgiven opened this house Sept. 20. A Night's Frolic 30.

BOWIE.—Grand Opera House (T. H. Weare, manager): Georgia Minstrels will open season 1.==Item: The house has undergone considerable improvement, and presents an attractive appearance.

GAINESVILLE.—The Gallia (Paul Gallia, manager): The Georgia Minstrels opened the season here Sept. 25 to a fair audience.==Item: Manager Gallia has a good line of attractions booked.

DALLAS.—Opera House (George Anzy, manager): Richards and Pringle's Minstrels to a top-heavy house Sept. 24. A Night's Frolic co. to fair business 25, 26 and matinee; fair-balanced co.

MARSHALL.—Opera House (Johnson Brothers, managers): Richards and Pringle's Minstrels open the house Sept. 30.

PALESTINE.—Temple Opera House (Dilly and Swift, managers): J. C. Stewart as Betsy Jane Sept. 28 to very small business; poor co. A Night's Frolic 5.==Items: Among the attractions booked are Rose Coghlan, The Private Secretary, Rhéa, American Girl, Barlow Brothers' Minstrels, Flanagan's Ball, Murray and Mack, Side Tracked, Mabel Paige, and Buckeye.—The Opera House has been put in good shape, and everything looks promising for good business this season.

UTAH.

SALT LAKE CITY.—Salt Lake Theatre (C. S. Burton, manager): Frohman's Gay Parisians drew packed houses Sept. 25, 26. All the old favorites were warmly received. James O. Barrows, Mrs. E. J. Phillips, W. J. Ferguson, and Sadie Martinot were each forced to bow their acknowledgments.==Item: During the last act a puff of smoke came into an open window from a neighboring chimney, and somebody gave the cry of "Fire!" A panic ensued, which was only quieted by the presence of mind of the players and the cooler-headed ones among the audience. The play proceeded as though nothing had happened.

OGDEN.—Grand Opera House (Joseph Clark, manager): Sutton's co. in Uncle Tom's Cabin and Texas Sept. 21, 22. Gus Heege in A Genuine Gentleman 1.

VERMONT.

BRATTLEBORO.—Auditorium (G. E. Fox, manager): Stella Biaggi gave a song recital Sept 25, assisted by Victor Harris and Herman Rudrich before a large and pleased audience.

BENNINGTON.—Opera House (F. M. Tiffany, manager): Morrison's Faust 1; Gorton's Minstrels 10; A Texas Steer 29; Joe Murphy 29; The Limited Mail 31.

BELLOWS FALLS.—Opera House (Bromsham and Bishely, managers): Hoyt's A Trip to Chinatown Sept. 28; small house; good co. Widow Bedott 3; Neil Burgess's new County Fair 8; Saved from the Sea 7.==Item: John E. Bromsham, of Bromsham and Bishely, has leased the Gates Opera House at White River Junction, Vt.

MONTPELIER.—Blanchard Opera House (G. L. Blanchard, manager): Saved from the Sea 9; Hoyt's A Texas Steer 13.

BURLINGTON.—Howard Opera House (W. E. Walker, manager): Baggage Check Sept. 22; packed house; some of the specialties very good. Side-Tracked 1; Morrison's Faust 7; Saved from the Sea 9; Sinbad 13; Thomas Keene 16; Hoyt's Texas Steer 17.

VIRGINIA.

RICHMOND.—Academy of Music (Thomas G. Leath, lessee and manager): Rob Roy by the Whitney Opera co. 28, 29. On the latter day the houses were greatly influenced by the inclemency of the weather, which toward night developed into a terrific hurricane, causing great damage to property. The performances were admirable, though two or three of the principals were deficient vocally. Bancroft to good-sized houses 30, and his entertainment was admitted to be superlatively wonderful. Rhéa in Mary Stuart and Josephine 2, 3. Della Fox 6, 7.==Items: So far the season has not been by any means phenomenally successful, but Manager Scott has not played a single 'loser,' and the prospects are passing brilliant.—The Academy is one of the few buildings that escaped the fury of the storm 29.

NORFOLK.—Academy of Music (A. B. Duneberry, manager): Frederick Warde in King Lear and Henry the Eighth Sept. 24, 25 to good houses; fine scenery and splendid company. Bancroft, the magician, 29; good house; fine scenery; fair co.

ALEXANDRIA.—New Opera House (Roy D. Hasbrouck, manager): Barlow Brothers' Minstrels Sept. 17 to S. R. O.; general satisfaction. House dark 21-28. Pauline Davidson and Tony Cummings 26-Nov. 2.

PETERSBURG.—Academy of Music: House dark Sept. 28-3.

STAUNTON.—Opera House (W. L. Olivier, manager): Rhéa Sept. 29 to a large and appreciative audience in Josephine. Clark Hillyer's Gift Carnival 2, 3. Buckley's Comedians week of 5.

LYNCHBURG.—Opera House (F. M. Dawson, manager): The largest and most fashionable audience of the season greeted Frederick Warde in King Lear Sept. 25; excellent performance.

ROANOKE.—Academy of Music (C. W. Beckner, manager): Frederick Warde Sept. 26 was greeted by a large and enthusiastic audience. Della Fox 8; Rhéa 9.==Item: Manager Beckner is in Richmond on business connected with the Academy.

WASHINGTON.

NEW WHATCOM.—Light House Theatre (E. E. Whitmore, manager): The Hepburn Opera co. Sept. 25 to a fair business; this co. continues 26-29. Local talent presented Checkmated and Among the Breakers 30-2.

SPOKANE.—Auditorium (Harry C. Hayward, manager): The A. Y. Pearson stock co. to fair business Sept. 21-29, presenting The White Squadron, The Land of the Midnight Sun, and She. The Police Patrol and The Midnight Alarm were presented as benefit to the police and firemens' hospital fund.

TACOMA.—Theatre (S. C. Heilig, manager): Frohman's The Gay Parisians Sept. 17; big house; this was the opening event of the season.

WALLA WALLA.—New Opera House (John Paine, manager): Dark Sept. 21-28.

SEATTLE.—Theatre (P. B. Heliner, manager): Frohman's co. in The Gay Parisians ushered in the local theatrical season Sept. 21, 22; it was made quite a local society event and the splendid co. was warmly received by packed houses. A Bowery Girl 25.==Items: The Third Avenue Theatre will open with The White Squadron 28.—Local theatregoers are promised a brisk season, as both houses have booked many of the best productions.—Meta Sharpe, of The Gay Parisians, is a sister of Professor H. S. Sharpe, a musician of local prominence.

WEST VIRGINIA.

CHARLESTON.—Burlew Opera House (N. S. Burlew, manager): A Yankee Drummer 5.

CLARKSBURG.—Trader's Grand Opera House (Hume and Hornor, managers): House dark Sept. 28-3. Coming: Black Crook 5; Great Diamond Breaker 7.

WHEELING.—Opera House (F. Riester, manager): T. W. Keene Sept. 24 in Louis XI. to good business. Donald Robertson 9-10; Baldwin, The White Mahatma 19-24.==Grand Opera House (Charles A. Feisler, manager): Gentry's Dog and Pony Circus 24-6; good business. Misco's City Club 28-30; S. R. O. Prodigal Father 8-10; Great Diamond Breaker 12-14.

WISCONSIN.

FOND DU LAC.—Crescent Opera House (P. B. Habe, manager): W. E. Gorman's Comedians in A Green Goods Man 25; small house.

RACINE.—Belle City Opera House (J. B. Johnson, manager): In spite of a severe storm a large audience attended opening performance of In Old Kentucky Sept. 21; co. well selected; performance pleased the audience. Gorman's Comedians presented A Green Goods Man and a fair line of specialties 29 to fair-sized but top-heavy house. Eddie Foy 30; Midnight Bell 11; Charles Gardner 17.

OSHKOSH.—Grand Opera House (J. E. Williams, manager): Devil's Auction Sept. 26; S. R. O. In Old Kentucky 30; Eddie Foy in Off the Earth 8.

BARABOO.—The Grand (F. E. Shults, manager): W. E. Gorman's Comedians in A Green Goods Man Sept. 29. Professor McEwen, mesmerist, 8-10.

LA CROSSE.—Theatre (J. Straulipka, manager): Dark week ending Sept. 26.

PORTAGE.—Opera House (A. H. Carnegie, manager): The Wood Jersey co. in A Batch of Blunders Sept. 28; fair house. Fast Mail 29; packed house; best of satisfaction.

EAU CLAIRE.—Grand Opera House (O. P. Burlingame, manager): The Redmonds Dramatic co. closed their engagement Sept. 26; good week's business; co. fair. Myrta French, concert, 29; A Midnight Bell 5.

MADISON.—Fuller Opera House (Edward M. Fuller, manager): In Old Kentucky Sept. 26 drew a large and well-pleased audience. The Pickaninny Band and the race horses received their share of applause. Charles H. Yale's Devil's Auction 28 to a fairly large audience; full satisfaction; the transformations, dances and specialties (especially Loretta Dun imitating Herrmann the Great) were all well received. Charley's Aunt 3.

STEVENS POINT.—The New Grand Opera House (J. A. Ennor, manager): Hyer's Colored Comedians 25, 26; small houses. Hoyt's A Midnight Bell 6.

JANESVILLE.—Myer's Grand Opera House (William H. Stoddard, manager): Litt's Old Kentucky opened the house 28 to a good-sized audience in spite of the weather. A Green Goods Man 29; Wood Jersey co. in repertoire week of 5.

BELOIT.—Wilson's Opera House (R. H. Wilson, manager): In Old Kentucky 25; good and well-pleased house.

WEST SUPERIOR.—Grand Opera House (Robert Kelly, manager): Gibson's living pictures, by local talent, Sept. 29 to a large audience. The Falstaff co. 4-10.==Item: The Superior Minstrels, a local organization which tours the Northwest each season, has reorganized for season with same management as heretofore.

CANADA.

MONTREAL.—Queen's Theatre (Sparrow and Jacobs, managers): The Cotton Spinner opened to big business Sept. 28. The piece, without being particularly original, is full of thrilling situations, which won unstinted applause. The cast, as a whole, is a good one. Clarence F. Montaine as Heath Houton, and Alice Trudelle as Randy, kept the audience in good humor. Jessie Wyatt, who made herself such a favorite here last season while with the Française stock company, gave a clever performance of the Charity Girl. The play was splendidly staged. The singing of the Columbia Trio is a feature of the production. Ida Fuller 5-10.==Theatre Royal (Sparrow and Jacobs, managers): Hopkins's Trans-Oceanic Vaudevilles opened to S. R. O. 28. There was not a dull or poor act from beginning to end. It would be hardly fair to single out any for special mention when all were of nearly equal merit. The Nawns, Carrol Johnson, Rosie Randall, and Ford and Francis are well known in the vaudeville world, and guarantee a good performance. An exhibition of the Cinematographe was given at the conclusion of the performance. Side-Tracked 5-10.==Theatre Française (W. E. Phillips, manager): Bergil Hope made her return to the ranks of the stock company in her own version of Tom Taylor's Serf 28, entitled The Hand of the White Czar, and as the Countess de Mauleon made a distinct hit. She received a warm welcome. Frank Dumier made a manly hero. Frank Byrne as the villain, Count Kavatiff, gave a clever performance, and Alex Gadeon deserves credit for his Kohr. The piece was tastefully staged. Credit Lorraine 3-10. Dorothy Denning in her spectacular dances was the feature of the vaudeville bill.

TORONTO.—Grand Opera House (O. B. Sheppard, manager): Excelsior, Jr., Sept. 28-30 good business. The Merry World 5-7.==The Princess's Theatre (O. B. Sheppard, manager): House dark 28-3.==Toronto Opera House (Ambrose J. Simon, manager): The Fuller Sisters, La Loie and Ida, and a refined vaudeville co. are packing this house at every performance 28-3. Some of the specialties introduced are particularly clever, and include Harrington and Burns, Binns and Burns, the Valdares, Leola Mitchell, the Midgleys, and John J Burke and Grace Forrest. The dancing of the Fuller Sisters made a pronounced hit. La Blanche Hopkins's Trans-Oceanics 5-10.==Robinson's Musee Theatre (H. H. Lamkin, manager): The best bill of the season was presented week of 28, and drew very large crowds. The programme included Norman, Billy O'Day, Ryan and Ryan, Rush Livingston, Walt E. Weston, and Edison's Vitascope. Dorothy Denning 5-10.==Massey Music Hall (J. E. Luckling, manager): Jessie Alexander 6.==Items: Sol Smith Russell was booked at the Grand 1-3, but canceled, owing to illness. Mr. Russell will appear later in the season.

BROCKVILLE.—Grand Opera House (F. J. Ritchie, manager): Guy Brothers' Minstrels gave a fair performance to a good house Sept. 28. Emily Bancker in Our Flat 1. Moukey Theatre and Dog Show 5, 6.

BELLEVILLE.—Powers Opera House (Powers Brothers, managers): This new opera house was opened by Dan McCarthy Sept. 28, 29 in The Irish Greenhorn and The Pride of Mayo, with a well balanced co. to large business. The new theatre presents an attractive appearance. Guy Brothers' Minstrels 2; Emily Bancker 6; Lillian Kennedy 8.==Carman Opera House (Leclair and Lessen, managers): House dark week of 28.

HAMILTON.—Grand Opera House (F. W. Stair, manager): Paul Cazeneuve in The Three Guardsmen Sept. 28, 29 to fair business and well-pleased audience. Owen Opera co. 1.

ST. JOHN.—Opera House (A. O. Skinner, manager): Mora, supported by her clever co., closed a very successful engagement Sept. 26, after having presented to very large and highly pleased audiences Velvet Rags and Dad's Girl 22. A Pretty Holden and Canny's Cross Road 23; Pretty Poll and Nancy 24; The Firefly and The Danites 25; Canny's Cross Road and Rhody 26. Sawtelle's Dramatic co. opened a two week's engagement 28, presenting Fogg's Ferry in an excellent manner as an opening piece to a full house.

BERLIN.—Opera House (G. O. Phillips, manager): The Win Owen co. opened Sept. 28 with Romeo and Juliet to a fair house. Hamlet 29; David Garrick 30. House dark until Oct. 8, when Louis Cazeneuve's Three Guardsmen co. comes.==Waterloo Hall: The Boston Quintette Club, Alma Powell, soloist, 1 to a good house.

ST. THOMAS.—Duncombe's New Opera House (T. H. Duncombe, manager): House dark week of Sept. 21. Boston Quintette Club 30; Three Guardsmen 1.

KINGSTON.—Martin's Opera House (W. C. Martin, manager): Anna Eva Fay concluded a four night's engagement Sept. 24 to a good house. Guy Brothers' Minstrels 29 to a packed house; excellent performance. Professor Wormwood's Dog and Monkey Theatre 28.

WINNIPEG.—Bijou Theatre (W. H. Leach, manager): The Tornado drew large and well-pleased audiences Sept. 25, 26.

WOODSTOCK.—Opera House (Charles A. Pyne, manager): The Boston Quintette Club Sept. 25; enjoyable entertainment; light attendance. Harold Jarvis 1. The Three Guardsmen 6.

BRANTFORD.—Stratford's Opera House (Rubidge and Herbert, managers): The Boston Quintette Club Sept. 28 to large and appreciative audiences. Tornado 30; full house; performance excellent. The Three Guardsmen 7; Heart of Chicago 12.

QUEBEC.—Academy of Music (B. Sewell, manager): House dark Sept. 28-30. Professor Carpenter, hypnotist, 5-10.

OTTAWA.—Grand Opera House (John Ferguson, manager): Anna Eva Fay, spiritualist and mind-reader, Sept. 28-1. Miss Fay created a sensation, and was greeted with overflowing houses. Emily Bancker 2 in a new comedy, A Divorce Cure.==Grant's Music Hall (Harry Lindley, manager): Harry Lindley Comedy co. 28-3; fair business.

LONDON.—Grand Opera House (A. E. Roote, manager): Country Merchant canceled. Paul Cazeneuve in The Three Guardsmen 2, 3.

(Too late for classification).

PORTLAND, ORE.

The Marquam was idle week ending Sept. 27.

At Cordray's the Bacon co. in Held in Slavery did good business 20-26. The co. was well received.

The Park Theatre will probably open in November.

Considering these ante-presidential election times, which, hereabout, obtain with a dulness to things theatrical, the Oregon Industrial Exposition's first week's business, 19-26, exceeded expectations. Fully 25,000 people saw its many interesting attractions during the week. Elks' night 25 drew a S. R. O. house. Superintendent George L. Baker, who is doing everything in his power to make the exposition excel its predecessors, is correspondingly happy at the satisfactory turn business has taken. The Exposition is not only well patronized by Portlanders, but also by excursion parties from all over State, Washington, and Idaho.

A very enjoyable concert was given at Shiveley's Opera House, Oregon City, 25, by Elizabeth Biles, soprano, assisted by Miss Akin, pianist; Emil Thielhorn, violinist; Ralph Lee, baritone, and the Multopor Quartette, of Portland, before a large audience.

Manager Heilig, of the Marquam, is trying to arrange a booking with the Imperial Opera co. As the co. demands $1000 a night, however, is is problematical whether Portlanders will hear it.

O. J. Mitchell.

SAN ANTONIO.

Attractions at the Grand Opera House have been somewhat light and few. A Night's Frolic played to light business Sept. 17. The Georgia Minstrels 21 to a fair-sized audience, and Frederic Bryton in Forgiven 23 to more than an average house.

Jim the Penman is underlined for 30.

The new Hancock Theatre was opened in Austin 24, and Manager Walker had an excursion from San Antonio to Austin in honor of the event. Many San Antonio people attended.

Ringling Brothers' Circus will be here 3.

Willard L. Simpson.

BRUNSWICK, GA.—L'Ariosa Opera House (M. A. Baker, Jr., manager): Items: This grand old barn, which has been honored with the name and title of theatre for the past fifteen years, was totally wrecked Sept. 29 by the furious tornado which almost swept this city out of existence. The theatrical season, therefore, is abruptly closed in its embryo state.

AMERICUS, GA.—Glover's Opera House (Bloom Brown, manager): Corinne in Hendrik Hudson, Jr., Sept. 30 to very large business, receipts being about $600; audience delighted. Frederick Warde in King Lear 7.

THE FOREIGN STAGE

GAWAIN'S GOSSIP.

Irving's Success in Cymbeline—Charley's Aunt Breaks all Records.

[*Special Correspondence of The Mirror.*]

LONDON, Sept. 25, 1896.

Of course, the big event of the week, or, rather, of the season, barring our beloved Queen's breaking all English records for reigning, has been our Sir Walter Irving's long-looked for production of Cymbeline at the

ETHEL EARLE.

Lyceum on Tuesday. Equally, of course, all playgoing London, or as much thereof as could be crammed into the large house, assisted at this important function. As is customary with Irvingesque first nights, pittites and gallervites began to assemble at the doors soon after daydawn, and by about 10 A. M. vast crowds had gathered, large numbers without the slightest chance of getting in, but still one and all determined to do battle to that effect. From time to time the studious but shrewd Bram Stoker sent out skirmishing parties armed with tea, coffee, sandwiches, etc., all free, gratis and for nothing. Also, by sundry other delicate attentions, did the full-grown Bram essay to soothe the patient crowds, who were, ever and anon, either pelted by pitiless Pluvius, or riddled through and through by rude Boreas, who was very rude, indeed, during the greater part of this day, the auspicious day, big with the fate of Irving and Cymbeline, as Cato might have put it, had he foreseen this important event, which he didn't.

Those fortunate folk who had been able to afford and to secure reserved seats, were, of course, able to come when they chose; but all concerned made it a point of honor, as it were, to be in time for curtain-rise. And what a house it was! Peers of the Realm, first-class Earls, who keep their carriages, and other member of our old (and new) nobility were plentiful; millionaires from America and Africa were largely represented; famous—and more or less honest—financiers sent a good-sized contingent; eminent legal lights, knighted and otherwise; the best Royal Academicians, meaning the ones who can paint; and politicians of all sorts, sizes and opinions were in abundance; all leavened by such important players and playwrights as could get away from business. Among the theatrical group might have been observed Arthur Wing Pinero, Henry Arthur Jones, and E. S. Willard, the latest important Iachimo our stage had seen up to the time of Irving taking that character—which (N. B.) is a bad character in a double sense.

The cast was virtually the same as that given by you some months ago in THE MIRROR—the very first journal that published such details. When Ellen Terry (who, of course, entered first) and Irving came on, thus making their first appearance in our city since they left yours, the plaudits and shouts of welcome from the whole audience sorely imperiled the stability of the theatre. It was a very long time before either could speak. This overwhelming reception, coupled with the terrible nervousness both these gifted artists always feel on first nights, tended to make them somewhat uncertain in their lines for a good while, but presently both got well to work. Ellen Terry's Imogen soon proved one of the very finest impersonations she has yet obliged us withal. It was, by turns, arch, winsome, humorous, pathetic, tragic, and humorous again, and thoroughly artistic and charming throughout, in boy's garb—a garb she has not donned since her delightful performance of Viola in Twelfth Night. Irving's Iachimo, albeit apparently the fruit of deep study, did not altogether please me at first. As I read my Shakespeare (or Bacon), I take Iachimo to be a bragging devil-may-care young soldier, who makes a shameful bet with that mostly blithering ass, Leonatus Posthumus, out of sheer vanity and fancied transcendent ability to mash all and sundry. Now, our Henry started by making him a super-subtle, middle aged Machiavellian scoundrel, who in the great trunk (or bedchamber) scene became quite a satyr of sensuality. He doubtless has (or he always has) some shrewd intellectual reason for his "reading," but, again I say, it does not seem to me to be the correct one. For the rest, his voice was in better form than I remember it during my quarter of a century's experience of Irving's Lyceum first nights, and his simulation of Iachimo's remorse and degradation in the last act was grand and touching in the extreme, even during the long spells in which he has simply to stand still and "think," so to speak.

Frank Cooper's Leonatus; his brother Cooper-Cliffe's Lucius; Norman Forbes's impersonation of that difficult and much discussed character, Cloten; Genevieve Ward's Queen; T. H. Macklin's Cymbeline; Frank Tyars's Pisanio; the Guiderius of Ben Webster; the Arviragus of Gordon Craig (Ellen Terry's son); and the Belarius of Frederic Robinson (newly returned to our shores after nearly forty years' absence) all deserve praise. As to the mounting, that is beyond praise. The battle scenes between the early Britons and the ancient Romans are marvels of stage-management and they reflect the very highest credit on the keen-eyed and ever-artistic Harry Loveday.

When we had sufficiently recovered from our Cymbelining, we had to show up at the Princess's on the following night to witness the production of The Two Little Vagabonds, which George R. Sims and Arthur Shirley have adapted from Pierre De Courcelle's Les Deux Gosses, which has had such a long run at the Paris Ambigu. The Princess's play proved to shape in such a thoroughly English manner that no one would have dreamed it had ever had a foreign origin. A more pathetic play, I have seldom seen, certainly not since The Silver King. First-nighters of the most blasé type, and critics of the most unemotional kind (which does not, of course, include our own, our Clement Scott), might have been observed shedding tears copiously at the principal woes and sorrows of the poor little waifs—after whom the play is named. Yet, there is plenty of broad, domestic comedy to break up the pathetic note, as it were. As you will by now have seen your American edition of the same play, there is no need for me to recapitulate the plot. It is enough to say that The Two Little Vagabonds, although not too well acted on the whole, proved a huge success and seems likely to have a long career. The Vagabonds, Dick and Wally—the first a healthy young ragamuffin; the second, a poor frail consumptive—are respectively played by Kate Tyndall, wife of Manager Gilmer of this house, and sometime of Daly's London company, and Sydney Fairbrother, the young daughter of A. B. Tapping, a well-known actor and a better known touring manager on his own account. Nothing more artistic than Miss Fairbrother's acting as the dying, but often droll, Wally, is to be found at present on our native stage.

Theatrical histrions on your side are hereby notified that Charley's Aunt has, at the Globe this week, broken the record for long runs. This record was up till now held by Our Boys, which totaled 1362 consecutive performances at the Vaudeville. Penley, who "created" the name part in Charley's Aunt but who has not been playing it for a long while, is very properly proud of this achievement. When I met him at the Princess's, on Wednesday night, he was—between the intervals of tear-shedding—quite joyous at holding the above-named record.

H. J. Leslie and Charles Wilmot have (so Leslie assures me) just "made up" their few weeks' quarrel as to the Olympia. Leslie says he will therefore at once take possession in order to produce that Pilgrim's Progress play I have told you of aforetime.

When Irving made his customary speech at the Lyceum on Tuesday, he announced that his next production would be a revival of Richard III. He made a tremendous hit in this character some nineteen years ago.

The Brixton Theatre, the foundation stone of which Irving laid some years back, was opened on Monday by Wilson Barrett with The Sign of the Cross. It is a bright and beautiful little house.

The sweetly pretty and clever lady, whose portrait accompanies this letter, is Ethel Earl, who, after graduating at the Gaiety, went on to the variety stage, where she has remained, and that successfully, only quitting at Christmas-tide for some few weeks in order to appear as principal boy in one or other of the leading English pantomimes. Miss Earle talks of presently visiting America, that modern Mecca of all English "artistes."

I am sorry to have to conclude my this week's news by recording the death of Bessie Bellwood, that clever but eccentric low-life character singer, so lately on your side. Poor Bessie had been ill, more or less, ever since she returned to England, and she kept having to give up work. For some weeks, she had been staying at "good old Margate," as she called it, and when I was down there a week or two back, she was reported seriously ill, but hopeful and cheery as was her wont. She contrived, however, to get back to her home in West Kensington, where she died from heart trouble, last night. Poor Bessie, with all her faults and foibles, was a warm-hearted, generous woman, full of superstitions as to luck and all that sort of thing. She had, however, as we knew who knew her well, her times of intense devotion to her creed, and these had undoubtedly grown upon her of late. She would say droll things at times, of which one of the most startling was in a recent lawsuit which Agent Didcott (partner with R. G. Knowles) brought against her. In this remark she expressed her fervent belief that "God was always good to the Irish" (meaning her own race) "and hadn't been bad to the Jews" (meaning Didcott's race). Poor Bessie—who was only thirty-nine—will be buried next Tuesday at the Roman Catholic Cemetery, Leytonstone, a little way down in Essex.

GAWAIN.

THE AWAKENING OF PARIS.

[*Special Correspondence of The Mirror.*]

PARIS, Sept. 24, 1896.

Paris gradually emerges from her Summer torpor, and her theatres again open their doors in direct ratio with the closing portals of the excursion places and the other warm weather resorts. Harbingers of the awakening season began to make themselves known several weeks since, when the great Bernhardt returned to her own, and commenced preparations for the grand revival of La Dame Aux Camellias at the Renaissance. The feature of the pending revival is to be what is announced as the 1000th performance of the piece.

The arithmetical process employed as a basis for this announcement is not made public, but it is only fair to presume it slightly erroneous. Perhaps the estimate is intended to apply to Paris alone, in which case I am in no position to controvert its accuracy, but if it is calculated to include every performance ever given of Camille, I fancy that one should not be long put about in proving it largely a matter of rank hypothesis. I venture to disbelieve that proper record is kept by Madame Bernhardt of each sporadic performance of Dumas' play accomplished over in the United States, and I can recall more than a few back-country representations of Camille by the Daisy Dinkle Repertoire company, or the Tottie Twoshoes Troubadours, that I do not believe were ever chronicled in France.

However, estimates aside, Sarah intends to celebrate the announced event by having all of the principals in the play appear in clothes actually worn by the originals in real life, all of which out-of-date garments are said to have been religiously preserved. This demonstration is excused as a pet notion of the late Alexandre Dumas, *fils*, who, of course, cannot now be called upon for verification or denial.

Another encouraging sign of the season's dawn was the recent public reappearance among the audience at the Porte Saint Martin of the beauteous Liane de Pougy and the scarcely less fetching Irma Senit, both of whom but lately attempted self-destruction through the medium of laudanum, and both of whom, it is needless to say, look quite well and resigned to the necessity of tarrying in this maudlin world yet a little while longer. The occasion of their renewed acquaintance with us poor mortals was the reopening of the Porte Saint Martin with Cain and Denis' new five-act drama, Jacques Callot, which they contemplated with obvious admiration, and which was exploited by a cast including the Coquelins, Gauthier, Péricaud, Madame Dauphin, Madame Miron, and Madame Kerwich. The real life story of the artist Callot is not followed with anything like faithfulness, but the authors have strung together a unique mixture of sentimentality, comedy, vaudeville, and downright farce, which was received with undisguised relish. Incidental music by Le Rey helps the piece considerably, and it will undoubtedly prove a winning investment.

Coquelin *aine* has come to some sort of an agreement with the various persons who claimed the honor of his services, and seems happy over the settlement of the prolonged wrangle which had come almost to be regarded as a perpetual institution of Paris.

A. M. M.

THE NEWS OF THE AUSTRALIAN STAGE.

[*Special Correspondence of The Mirror.*]

SYDNEY, Aug. 31, 1896.

Cora Urquhart Potter and Kyrle Bellew are doing splendid business at the Lyceum, where they opened 15, coming direct from Adelaide. La Tosca, Cavalliera Rusticana, and David Garrick proved an acceptable repertoire for the first week, and last week, As You Like It was put on and drew well. Mrs. Potter proves an ideal Rosalind, and Kyrle Bellew a manly Orlando. Special mention is due to Scot Inglis, whose rendering of the sorrowful Jaques has come in for the unanimous praise of press and playgoers. Cathcart as Adam is also worthy of more than passing mention. Ida Hamilton (Mrs. Potter's protege), made a pleasing Phœbe, and Linda Raymond a winsome Celia. On Saturday Camille was the change, and for Wednesday The School for Scandal is billed.

At the Theatre Royal, Maggie Moore (Mrs. J. C. Williamson) has been raking in the coin with a Trilby burlesque, in which this versatile artiste appeared in the title role. Harry Roberts splendidly travestied Reuben Fax's Svengali, and his sister, Laura, made a greater success of Little Billee than was achieved in the original company. Struck Oil and The Chinese Question were put up for the end of the season, and Miss Moore had a big send off benefit. Mrs. Williamson tells me that she is really going to visit America this time without fail, and intends to pick up the 'Frisco boat at Auckland.

Her Majesty's has been re-opened and, once more, melodrama reigns supreme, The King of Crime drawing well, and True as Steel is in rehearsal. Charles B. Westmacott has leased this theatre for the Christmas season and will lavishly mount the pantomine, Sinbad the Sailor. He is now gathering a suitable company, believing in the adage that the early bird catches the worm.

George Rignold, who is now in Melbourne, where his latest London purchase, Cheer, Boys, Cheer, failed to draw, has secured the Theatre Royal for his Christmas pantomime, Dick Whittington.

George Darrell is rehearsing Trilby for his tour of our large country towns and New Zealand.

Williamson and Musgrove's Royal Comic Opera company have returned from New Zealand and are to play a season in Brisbane. I hear that several new artists are being imported for this company.

Ralph Roberts (The New Boy) and Marie Luella are organizing a company to tour Victoria.

I hear that there is a probability of George Anson revisiting Australia under engagement to Robert Brough.

The new opera, The Scarlet Feather, has been secured for Australia by Williamson and Musgrove.

A Trip to Chinatown is due to return to Sidney in October, when A Milk White Flag will be played by the company. In Melbourne, Nat Goodwin is playing Gringoire, or The Balladmonger, as a curtain-raiser before The Rivals. His last week in Melbourne is announced, and Maxine Elliott will appear in The Nominee.

The Brough Comedy company are doing a big business in Queensland and, owing to this happy state of affairs, the Comic Opera company contemplate touring the same districts.

Thomas P. Hudson has reorganized his company, just back from India, and is returning to that country for another tour via West Australia and Colombo, Ceylon.

Samuel Defries, an old-time actor who performed Hamlet in the early seventies at the old Royal and Queen's Theatres, Sydney, and previously in California, contemplates making his reappearance as the Danish Prince.

Kate Vaughan (the Hon. Mrs F. A. Wellesley) has arrived in Sydney *via* Tasmania, having been ordered to visit these climes by her London physician. She is accompanied by a professional nurse and will spend most of her time in the Blue Mountains. This lady will be remembered as one of the original Gaiety quartette, whose other members were Nellie Farren, E. W. Royce, Edward Terry, all of whom have visited Australia in the past.

J. C. Williamson, of Williamson and Musgrove, celebrated his fifty-second birthday Aug. 26.

Mrs. Potter has purchased the American rights of the Rev. George Warlters and George Rignolds's biblical play, Joseph of Canaan. It will be remembered that a license was refused this play in England on account of its biblical origin.

W. J. Montgomery, at present appearing here with the Potter and Bellew company, is husband to the well known English actress, Grace Hawthorne.

Bland Holt reopens at the Theatre Royal on Sept. 5, with a revival of The Prodigal Daughter. His Brisbane season was a big success.

The Brough Comedy company commence a Sydney season with A Mother of Three on Sept. 12.

For England, the drama which was the subject of the recent equity suit of Bland Holt vs. Wood, was produced by the former during his recent season in Brisbane.

Charles Taylor and Ella Carrington leave here for India Sept. 5.

Mrs. Rignold is recovering from a serious illness in Melbourne.

E. NEWTON DALY.

MELBOURNE, Sept. 28, 1896.

At the Princess's Theatre the delightful comedy, The Rivals, was presented after a lapse of fourteen years to a densely crowded house. Nat Goodwin as Bob Acres was undoubtedly a great success. Clarence Handyside, Estelle Mortimer, Blanche Walsh, and Dorothy Usher all helped to make the performance successful. The final night of Nat Goodwin's company in Melbourne will be taken up by The Nominee.

A Trip to Chinatown will take the boards after Nat Goodwin's company for a short season.

The grand spectacular drama, Cheer, Boys, Cheer, has been produced at the Theatre Royal with great success, crowded houses being the rule. Messrs. Rignold, Patten, Sweeney and Plimmer, and Maud Williamson all acted up to their usual standard. The next piece to be produced is The Romany Rye, followed by Called Back.

Large audiences continue to roll up at the Opera House, last Saturday being even more crowded than usual to greet the reappearance of John Coleman, Alice Leamar, and La Belle Maie, who were received with the greatest enthusiasm. Next Saturday will witness the appearance of Harry Rickards's important addition in the shape of Carl Hertz.

Frank Thornton will revisit Australia some time in September. The Strange Adventures of Miss Brown will be his first production.

After their Australian season, the Frantz Family go to New York and 'Frisco, and thence to London.

Harry Rickards opens at the Brisbane Opera House after the Brough season.

The White Feather is the newest new comic opera which George Musgrove is sending out to Australia.

Nat Goodwin's company go from here to Adelaide, and will open at the Theatre Royal with In Mizzoura.

The whole of the stalls and dress circle seats for the opening of A Trip to Chinatown were booked within an hour of the opening.

JAMES M. ROBINSON.

TRILBY BREAKS THE HAWAIIAN RECORD.

[*Special Correspondence of The Mirror.*]

HONOLULU, Sept. 17, 1896.

The Australian Trilby company arrived here last evening and they immediately went to the theatre, or such as we have to call our theatre, and there put on their performance of Trilby to the largest house that has ever gathered in Honolulu. Had the new house been ready we would no doubt have ascertained its full capacity. The performance was good from the first to the close, and every one went away delighted. Manager Welty reports a fine business in the Colonies, and says that all of the companies from the States are doing a very fine business.

Manager Hoogs is to be congratulated upon his endeavors to get such organizations as the Trilby company to stay over here and give a performance.

The Trilby company continue on their way at noon to-day.

CHARLES DILLARD WILSON.

NOTES FROM ABROAD.

Christine Nilsson is living in Madrid. Her bedroom walls are papered with leaves of music from the operas in which she has sung.

Sarah Bernhardt will recite a poem by Sully-Prudhomme before the Czar and Czarina at Versailles this week.

Charles Harris, brother of the late Sir Augustus, has been selected to stage grand operas at Covent Garden.

The *claque* is henceforth to be suppressed at the Paris Odéon.

A new fairy play, Le Carillon Magique, words by Ernest Blum and Paul Ferrier, music by Gaston Serpette, is scheduled for the Paris Variétés.

Lassalle has signed with Abbey and Grau to reappear in opera in New York, Nov. 16, as Valentine in Faust. Emma Eames and David Bispham are engaged to appear, Nov. 17, in Die Meistersinger.

Maude Rondebush has returned to Paris from Boulogne-sur-Mer.

Maitland Sabine Pasley and Beryl Mercer were married at London, Sept. 14.

E. S. Willard is visiting Hall Caine on the Isle of Man.

Adrienne Dairolles has decided to remain in England, and has canceled her American engagement.

Jules Barbier has read his new play, Lucille Desmoulins, to the company of the Paris République.

The Paris Cirque Fernando was sold at auction, Sept. 23, by a notary.

Sir Henry Irving intends to revive The Iron Chest, The Gamester, The Stranger, Coriolanus, and Julius Cæsar.

Marie Corelli's Sorrows of Satan is to be produced by an English syndicate.

Coquelin, Hading and Segond-Weber may no longer sign themselves "of the Comédie-Français," because a lesser player who appeared a few times in small parts at this house has been using the magic words in the provinces, and the management has forbidden the liberty to all alike.

Tita, a new drama by Henri Lavedan and Augustin Filon, and the Idylle Tragique, by Paul Bourget, are scheduled for the Paris Gymnase.

Les Mousquetaires au Convent is in rehearsal at the Bouffes-Parisiens.

The Theatre Libre of Paris has now a permanent home in the Avenue de Clichy.

Blanche Walsh scored a hit in Australia as Romeo in A. E. Lancaster's curtain-raiser, Romeo's First Love.

La Passante, to be produced at the Paris Renaissance Oct. 16, is a French version of Lady Windermere's Fan.

The reopening night's receipts at Drury Lane were appropriated to the Harris Memorial Fund.

Leon Gandillot has read his new play, La Villa Gabrielle, to the Paris Gymnase company.

Alec H. Morgues, aged eighteen, was recently arrested in London, for attempting to blackmail the widow of Sir Augustus Harris. He threatened to burn her house unless she paid him £10 for certain mysterious papers which he claimed to possess. Lady Harris reported the matter to the police.

Francois Coppée, Armand Silvestre, and Emile Zola were judges at the recent cat show in Paris.

Charley's Aunt is to tour a South African circuit after its season at Johannesburg.

Frank Harvey's newest play, Shall We Forgive Her? is to be staged in England in February.

André Messager's opera, Chevalier d'Harmental, successful in Paris, is to be heard in London next year.

Leoncavallo's Chatterton is said to be one of his earliest works recently revised.

ANOTHER AUSTRALIAN VENTURE.

Charles Frohman contemplates sending to Australia a company including W. J. Ferguson, James O. Barrows, and Sadie Martinot to play The Gay Parisians and Too Much Johnson.

☞ *Don't make mistake in booking Johnstown, Pa. Johnstown Opera House, best house.*

E. D. Shaw, Mgr. or Agt. At liberty. MIRROR.

TELEGRAPHIC NEWS

CHICAGO.

No Signs of Hard Times in the Theatres—Hall's Professional Chat.

(Special to The Mirror.)

CHICAGO, Oct. 5.

There are no signs of hard times around the local theatres. At the Columbia the new treasurer, Harry Sommers, has a lame arm from taking in money to divide with Canary and Lederer. Their travesty, In Gay New York, appears to have caught the popular fancy and the house has been packed to the doors nightly. Friday evening I saw in the house A. M. Palmer, the new Chicago manager; Mrs. R. M. Hooley, her daughter and grandson, and many other well known people. Walter Jones is very artistic. David Warfield is inimitable in his Hebrew characterizations, and breezy Lee Harrison is perfectly at home, while the ladies of the company dress (and undress) in a bewildering manner. Ned Terr, the veteran of many burlesques, handles the small army of people with his accustomed skill, and the auditor gets his money's worth of nonsense and bright pictures. The second and last week of the engagement opened last evening, and Fregoli will come next week.

One of the most successful "openings" of the season was that of the Forty Clubs' year at the Wellington last Tuesday night. Half a hundred good fellows were there, among them Otis Skinner, Fritz Williams, Edgar Davenport, Harry Pitt, Henry Guy Carleton, John W. Ransone, Richard Golden, Charles A. Gardner, Gus Kline, Harry Cassidy, Joseph Buckley, David Warfield, Lee Harrison, Will O. Wheeler, Charlie Rector, and Walt Williams. Charlie Gardner sang Gus Kline's latest hit, "The Lily," accompanied by the composer. Carleton said to me: "I think that the feature of the evening was Fernberger's ceremony of introduction." We all think that. The secretary arises, when the loving cup goes around, and introduces every one of the fifty or sixty guests, from memory, each with some apt and witty remark.

Otis Skinner closed his engagement at the Grand Saturday night. He has demonstrated his popularity here more than ever. The modern actor who can play Hamlet to $1000 in these times is a wonder, indeed. His new play, A Soldier of Fortune, was taken off Wednesday night, in order that its rough edges might be planed off by further rehearsals, and the repertoire finished the week to large business. Mr. Skinner is an artist who deserves success, and he and his charming wife are surely winning it. He is a lucky dog—the greatest Dane since Edwin Booth—and he left here followed by the good wishes of over half of our registered voters.

Mr. Skinner was followed last night by Primrose and West's Minstrels—giving by far the best minstrel show in the country. There was a large house and a big week is in prospect. Chimmie Fadden and his "small cold bot man" follow.

Con T. Murphy, Emperor of Ireland, called at my police court last week to present me with an autograph copy of his new book, "The Miller of Glenmire." Con has a pleasant home at Lake Bluff, near here, and spends his time in writing and weeding his garden. One of his prettiest bits is a poem in memoriam of the late J. W. Kelly.

Those two brilliant artists, the Hollands, continue to do a large business at McVicker's. Carleton's play, Two Men of Business, was a clean, bright comedy, capitally acted, and will be a strong feature of their repertoire. The company supporting the Hollands deserves words of praise. Nora Lamison is a breezy ingenue. J. B. Maher is very clever in light comedy roles, and Olive Oliver shows much power in emotional roles. Lipman, Harbury, Miss Radcliffe, young Pitt, Mrs. Foster, and the others are very good, and all show the careful stage training of the Hollands. To-night the fourth and last week of the engagement opened with another new play—A Superfluous Husband—by Clyde Fitch and Les Dietrichstein. It is apparently another success, as it was well received by a large audience. "Senator" Crane follows for a month's stay.

My indefatigible friend, Harry S. Alward, has been going over THE MIRROR'S second installment of theatrical companies, and has picked out the following unique specimens of soubrette nomenclature: Viola Dorcas, Vennie Keepling, Eduella Miller, Virgie Glyndon, Marie La Tour, Channez Olney Pearl Evelynne, Reta Joberson, Zephi Dinsmore, Della Belle, Lorine Ward, Lorina Graves, Gay Leyton, Neva Saterlee, Viola Monk, Thelma Aubergne, Adaline Roberts, Edith Evelyn, Etha Rossland, Lulu Payton, Emery Hilborn, Jannette Johnson, Dagmar Tempest, Alice Loving, Myrtle May, Baby Wara, May Pfaff, Magnolia Scott, Elinore Shea, Eda Le Duc, Goldie May, Corrin La Vaunt, Rose Lilley, Vinie Green, Gertie Sosman, Irene Merry, Iona Holden, Bonnie Hazel, Laurean Chandler, Maud Basye, Amelie Loose, Mazet Arleton, Aggie Vars, Pearl Gonzale, Tudie Kersey, Lillie Allyn, Dot Karroll, Ruby Marks, Mayn Wilson, Grazia Quive, Leonora Gnito, Bee Hillman, Nathalie Allen, Gerda Wissner, Lila Conere, Sarina Alexe, Mabell Thompson, Aletha Craig, Margaret Barne, Seraphine Ernan, Amalie Weckes, Anna von Kaselowska, Toma Iverster, Giacinta Della Rocca, Crissie Sheridan, Mita Martin, Belle Zano, Nadine Bernard, Nelly Bly, Froine Sheridon, Lily McKinley, Eva Euker, Bene Hoffmann, Ida Reno, June Deschamps, Gladys Vanessa, Florence Peard, Rose Leaf, Fern Melrose, Lillian Lippeat, Marjie Carl, Ahra Behir, Caha a Abbeer, and Nahab Seeba.

Over at the Haymarket yesterday Sutton Vane's melodrama, Humanity, was presented before two large audiences with Joseph R. Grismer and Phœbe Davies in the leading roles, under the management of W. A. Brady. Free man's Railroad Ticket follows next Sunday.

The annual engagement of the Empire Theatre Stock company began at Hooley's Theatre this evening, the splendid organization presenting The Benefit of the Doubt before a large and fashionable audience. During the week Liberty Hall and Sowing the Wind will be revived, and later on a new play, A Man and His Wife, will be given its first representation. That prince of stagecraft, Joseph Humphreys, is here to direct the performances.

The thoroughbred had two good weeks at Hooley's. Fritz Williams left for New York yesterday with his bride, and his part will be taken by William Norris.

Manager William Calder passed through here the other day from his California orange plantation, en route to New York. Joseph T. Kilgour was another bird of passage to Gotham.

There was a great big crowd at the Masonic Temple Roof-Garden Saturday night last. For why? Because it was "Harry Earle's night," and the popular manager had a bumper.

Jacob Litt took A Woman in Black over to the Lincoln yesterday. It was followed at the Alhambra by Davis and Keogh's On the Mississippi, while at the Academy of Music, Doré Davidson's Dangers of a Great City was the card.

At Hopkins's South Side Theatre this week The Galley Slave is the drama, in conjunction with Aubrey Boucicault's sketch, Wanted—a Widow, while at Hopkins's West Side Theatre the play will be Frank Harvey's Woman Against Woman.

We are having Chicago's usual beautiful Fall weather and it is helping the theatres quite as much as the potency of the attractions—wherefore the local managers smile and are gay.

"BIFF" HALL.

BOSTON.

Robert Hilliard Solves the Big Hat Question in a Practical Way—News of the Hub.

(Special to The Mirror.)

BOSTON, Oct. 28.

Only one of the changes of the bill in Boston brought a new play to this city. That is at the Hollis Street Theatre, where Peter F. Dailey appeared in John J. McNally's latest skit, A Good Thing, before a big house. The play proved a good thing and promises to have a successful week. One of the interesting features of the performance was the presence of Flora Irwin, who has not played in Boston for four years.

At the Bowdoin Square Theatre A Trip to Chinatown opened a week's stay before a crowded house. Laura Biggar and Burt Haverly have been seen in the parts which they played here to-night and they received a rousing greeting. A special feature was the dancing of Titenia, who made her first appearance in Boston.

The Sidewalks of New York occupied the stage of the Columbia to night, and the melodrama received much the same greeting that was accorded it a year ago. The company is especially good for such a piece.

The Bohemian Girl is an old time favorite at the Castle Square, and the revival to-night had a crowded house. The cast was almost entirely different from that which has been seen in previous seasons, but the performance was voted a success.

Robert Hilliard has made a most pleasing impression at the Park with The Mummy. The piece is quite different from anything in which he has ever appeared in Boston, and those who think of Hilliard as the handsome actor of modern society plays will rub their eyes in attempting to realize him in the role of a revivified mummy. This is the last week of his engagement.

The Sunshine of Paradise Alley will soon set. The piece is in the last week of its prosperous stay at the Tremont, and it is taken off to make way for the engagement of Frank Daniels in The Wizard of the Nile. Sunshine has made a decided success here and prosperity should attend its season.

The Old Homestead is nearing the close of its stay at the Boston, but no decrease in business has been detected as yet. Every night there is a mad stampede of hundreds, who rush up to the gallery as if the piece had never been given before.

The Two Little Vagrants have constantly grown in favor since the first presentation of the play at the Museum. The first week was a record-breaker, but the second was vastly more successful, and the prospects are that the piece's run will have to be extended to make possible the desire of all Bostonians to see it.

John Stetson's hotel, the Savoy, anxiety for which caused the death of the manager, has been leased to F. S. Risteen and Co., and was opened by its new proprietors to-day.

Here is what Philip Hale has to say in the *Journal* about the marriage which has been of interest to musical Boston, "The life-long duet of Mr. Joseph Adamowski, 'cellist, and Miss Antoinette Szumowska, pianist, began allegro con fuoco Sept. 3 at Cracow. May the slow movement of middle life be full of tender happiness! May the finale with the death cadence be long deferred!"

Rachel Baker, daughter of the late George Baker, the playwright, was married on Sept. 29 to John Gale, president of the Haverhill National Bank. The bride is well known in literary circles, having inherited her father's talent. She has written several plays, notably Bachelor Hall and Mr. Bob, both of which were given by the Proscenium Club of Roxbury last Winter.

Robert Hilliard has introduced an innovation which opened the eyes of all the young ladies who saw his performance of The Mummy last week. Just before time for the curtain to rise at the Park the usher descended the aisle, and in behalf of the management requested the ladies to remove their hats. It was really gratifying the way the request was complied with, and as a result the audiences at the Park last week were the finest and most attractive looking of any in Boston.

The Playgoers' Club has started another social season under the most favorable auspices, for the initial reception was in the honor of Mr. and Mrs. Herrmann. Minnie Dupree and Grace Mae Mamkin poured tea, and others present were Eugene Ormond, George Fawcett, Alice Fisher, and Jessie Busley.

Another act has been begun in the John Stetson will case. A motion has been filed in the Supreme Court asking that Adah Richmond Stetson's appeal from the decree of the Suffolk Probate Court allowing the will be dismissed. Her right to take an appeal is brought into question. The motion was filed by Gaston and Snow, counsel for Charles H. Pattee, the executor of the will. It denies that she is the widow of the dead manager, as she alleges in her appeal, and it claims that she is not, therefore, a person aggrieved by the Probate Court decree upon the will, and it asks that her appeal be dismissed. There will be a hearing upon the motion later. The motion is not made against the appeal which John Stetson, father of the deceased, has taken.

About 150 members of the Sixth Regiment went in a body to Keith's the other night, and all the officers were present in the boxes.

The Boston *Herald* gave a theatre party to the newsboys of the Hub at the Howard one night last week.

John L. Sullivan was fined $25 for assaulting a West End Street car-conductor recently. John attempted to board a car with his dog, when the conductor objected. The pugilist actor thought it was a case of "love me, love my dog," but in spite of all he was ejected, whereupon he assaulted the conductor. He will never do it again.

After the first performance of The Mummy at the Park, Robert Hilliard entertained his entire company at dinner at the Reynolds to show his appreciation of their loyalty during the long period of rehearsals of the new piece.

Frank W. Mead has been honorably discharged from the charge of stealing a trunk belonging to Ettie Albion, burlesque actress. The arrrest was made through a misunderstanding.

As Iola Pomeroy is ill in New York, she will not come to the New Grand until late in the season.

David Lythgoe, who sang in The Merry Go Round, leaves for New York this week and will sing at receptions, but will not return to the stage at present.

Charles E. Cook has resigned from his position at the Trocadero and may go to the Bowdoin Square. Frank W. Nason has been engaged to succeed him at the Trocadero.

E. J. Connelly, who has been entertaining Suburban audiences in Shore Acres, has spent most of the week in Boston.

Bernice Norcross has made a decided hit at the Tremont as Sunshine.

Already the smiling countenance of piquant Anna Held grace shop windows. Her local debut will be with Evans and Hoey at the Boston.

It will surprise many to learn that Ed J. Thurnaur has retired from Hermann's business staff. His successor is popular Frank Martineaux.

Madame Thea Doré cabled Jack Hirsch on Friday from Lisbon, Portugal, that her success had been so great as to justify the management in buying off her St. Petersburg time at the Imperial Opera. Madame Doré's success is in a measure due to Mr. Hirsch's indefatigable efforts, and reflects no little to his credit.

It is more than probable that Eugene Tompkins will make an elaborate holiday production. It may be one of the Drury Lane pantomimes or a revival of an early success.

Sheedy, of The Sidewalks of New York, broke all Boston records by diving seventy feet into the water from the Albany Street coal tower today.

At Holyoke, to-night, Marie George replaced Mary Duryea in the title-role of The Lady Slavey.

William Seymour now has a dramatic class in the School of Expression. His family has returned to Boston from Clanavi Towers.

Annie Clarke will pay a brief visit to Boston before she opens her engagement with Olga Nethersole.

Mr. and Mrs. Herrmann are considering an offer to go to Japan.

Harry Harris's friends all turned out to see him at the Hollis to-night.

Mr. and Mrs. John B. Schoeffel passed through Boston last week. Mr. Schoeffel will co-operate with his partner in the New York opera season, while his wife will resume the title part in The Sporting Duchess.

The Royal Middy will be the next opera at the Castle Square.

Robert Hilliard has received a real mummy. It's quite as funny as his play, and it came from East Boston.

Elsie de Wolfe will rejoin the Empire Stock company when it comes to the Hollis for its annual engagement.

The Savoy Theatre, Lowell, will open Wednesday evening under the management of Kendal Weston. A stock company, including Kendal Weston, Lavina Shannon, Kate Ryan, Margaret Lee, Celia Clay, Mary Annable, William Burress, Stephen Wright, James Forbes, John Alden, and Charles Fleming has been engaged. The first play will be The Ironmaster.

JAY BENTON.

WASHINGTON.

A Cyclone Damages All the Theatres—The New Columbia's Opening Postponed.

(Special to The Mirror.)

WASHINGTON, Oct. 5.

Albaugh's Lafayette Square Opera House is packed to the doors to-night, the occasion being the appearance of the De Wolf Hopper Operatic organization in Sousa and Klein's El Capitan. The principals and chorus were enthusiastically received, and the elaborate stage production, brilliant costuming and richness of scenic effect evoked strong applause. Sousa's music was greatly admired, and at the second act finale the now well-known El Capitan March caused the curtain to be raised several times. De Wolf Hopper met with a rousing reception, and his Viceroy of Pem was voted a very amusing creation. Pretty Edna Wallace Hopper shared in the honors, and the artistic endeavors of Alice Hosmer, Nellie Bergen, Flit Raymond, Alfred Klein, Thomas S. Guise, Edmund Stanley, John Parr, and Louis Shrader were thoroughly appreciated. May Irwin in the Widow Jones comes next.

An Innocent Sinner, with Lillian Lewis and Lawrence Hanley in the leading roles, commenced the week at Rapley's New National Theatre to a large house. The play was well received, and the individual work of the stars was universally praised. Admirable assistance was rendered by Eleanor Carey, Mrs. Frank Tannehill, Ida Burroughs, Maude Le Roy, Theodore Hamilton, J. P. Keefe, Edwin Brown, Harry Clifton, Lawrence Marston, and Frederick Lander. The staging proved realistic. Hoyt's A Temperance Town follows.

At the Grand Opera House Carl A. Haswin in the romantic drama, A Lion's Heart, proves powerfully magnetic as a drawing card. The play has been generously mounted, and the capital acting of the star and Mrs. Frances Haswin, coupled with a very creditable support of Robert Paton Gibbs, Edwin B. Tilton, Joseph Slayton, Harry Keane, Edith Fassett Tilton, and Matilda Weffyng results in a finished performance. A Pair of Jacks comes next.

Murray and Mack, The Irish Ambassadors, in the farce-comedy, Finnegan's Courtship is the attraction this week at Rapley's Academy of Music, starting off with the laughter and approval of a full house. A company of clever people assist in the fun making. The comedy is sprinkled throughout with original specialties and burlesque features. William Barry in the Rising Generation follows.

The Old Dan Tucker Comedy company headed by the comedians, Sherman and Morrisey, hold the boards this week at Whitsell's Bijou Family Theatre, opening to a full house. The play is interspersed with songs, dances, and specialties. The Vitascope continues, displaying a new series of pictures. Peck's Bad Boy next.

Hyde's Comedians with Helene Mora commenced the week to an excellent attendance at Kernan's Lyceum Theatre, presenting a first-class vaudeville entertainment. Whallen and Martell's South Before the War follows.

A cyclone visited this city Tuesday night, causing untold damage, wrecking buildings, unroofing houses, and laying waste thousands of trees throughout the city limits. Not a theatre escaped, all being more or less injured. The most seriously injured being the Grand Opera House and Whitsell's Bijou. The former had its immense brick cupola over the old Fifth Street entrance entirely demolished. This entrance has not been in use for several seasons. The Black Crook was the attraction at this house. Although the performances were not stopped, the Building Inspector during the remainder of the week, in order to ascertain the extent of damage, forbid the occupancy of the dress circle or gallery, confining the attendance to the lower floor. The dress circle was, however, occupied Saturday night. The gallery, until the repairs are completed, will be closed to admission. Whitsell's Bijou was stripped clean of its roof over the stage portion, and Manager Whitsell had to close the house for the remainder of the week. The storm abruptly terminated the Myron W. Leffingwell and Effie Darling engagement in A Summer Girl. Necessary repairs have been made, and the house is open again. The Academy of Music lost a portion of its stage covering. Kernan's Lyceum Theatre was similarly damaged, besides having heavy illuminated signs destroyed and suffering a general wrecking of the Summer garden. Albaugh's Lafayette Square Opera House lost the stage skylight, had several side windows blown in, and one of the front plate glass doors destroyed. The National was only damaged slightly from the loss of several plates of glass. The business of the week suffered to a great extent. Manager W. W. Rapley's farm, a few miles from the city, was in the line of the storm, and $2000 will not cover the damage done.

The opening of the New Columbia Opera House has been postponed until Oct. 26. The opening was to have occurred Oct. 12 with the Whitney Opera company in the first production of the Irish opera, Brian Boru, but it was found impossible to get the house in a finished condition at that early date.

Paul C. Blume and Phyllis Bert, who were divorced seven years ago, were remarried here Friday morning.

Myron W. Leffingwell will produce his new play, The Dawn of Freedom, for the first time in your city on Nov. 9.

Manager Whitsell, of The Bijou Theatre, offers a private box every week, for one performance to the best juvenile writer of a story not exceeding 500 words, and will print the story in the theatre programme.

Sol Minster, the violinist, has been engaged as assistant leader of the orchestra at the new Columbia Opera House. Mr. Minster is an excellent soloist and will be frequently heard in solos during the season.

JOHN T. WARDE.

PHILADELPHIA.

Business is Booming in Quakertown From Grand Opera to Minstrelsy—Gossip.

(Special to The Mirror.)

PHIALDELPHIA, Oct. 5.

After making the rounds of the various places of amusements in the Quaker City, it is, indeed, a pleasure to report increasing business. In fact every house is receiving patronage in keeping with the merits of the attraction, which is an encouraging sign and a sure indication of a good Winter season.

Proctor's Big Novelty company is not to disband after all, the management having reconsidered their original decision. To-night the company open at the Columbia Theatre, Brooklyn, for one week, then jump over to the Empire Theatre, Brooklyn, for week of Oct. 12 and return to this city Oct. 19, playing at Gilmore's Auditorium, for week, after which date everything is uncertain.

The Heart of Maryland is a drawing card to-night at the Broad Street Theatre, where it remains for the next four weeks. Society is out in force, the house is crowded and everybody is happy. It is a splendid production, introducing Mrs. Leslie Carter, Herbert Kelcey, Frank Mordaunt, Odell Williams, John E. Kellerd, Helen Tracy, Angela McCauli, John Jenkins, Henry Weaver, Jr., and Winona Shannon.

Hoyt's Black Sheep remains at the Chestnut Street Theatre for coming week. Lady Slavey, with Marie Dressler, Dan Daly, Charles Danby, and May Duryea, follows Oct. 19 for two weeks, after which The Wizard of the Nile opens Nov. 2 for three weeks.

Chevalier, the noted costermonger singer, supported by a first-class vaudeville company, opened to night at the Chestnut Street Opera House for a week, receiving an enthusiastic welcome. The Abbott Sisters, full of chic and brightness, proved a great card. Harry Atkinson, Charles Bertram, Elsa Joel, Harry Brett, and Cyrus Darc complete the company. Stuart Robson, with Madame Janauschek, in two plays, Mr. Gilman's Wedding and Mrs. Ponderbury's Past, follow Oct. 12; Nancy Hanks 19; Herrmann 26; De Wolf Hopper Opera company Nov. 2.

Dr. George D. Cox died at his home in this city Sept. 30 at the age of fifty-three. He was a popular dramatic critic and press agent. Edmund Dantes, generally believed throughout the United States to have been Dumas' own sequel to Monte Cristo, was written by Dr. Cox.

The Widow Jones, with May Irwin and her bright company, are at the Walnut Street Theatre for week, and as usual is attracting applause and large patronage. John C. Rice is again in his old place, introducing many new specialties. The Sunshine of Paradise Alley for week of Oct. 12; Sporting Duchess, 19, two weeks.

Miss Philadelphia opened a two weeks' engagement at the Park Theatre to-night. Willie Collier enacts Penn, Jr., Joseph Coynes, Penn, Sr; Inez McCusker, Ruth Spring Garden, and Kathryn M. Evans, Mrs. Brown-Smith. They are ably assisted by Louise Allen, Budd Ross, and George Hyans. Hoyt's A Temperance Town follows 19.

New Horticultural Hall, on Broad Street above Spruce, adjoining the Academy of Music, is being inaugurated to-night, and will from this date be devoted to refined entertainments, balls, banquets, etc. The entire building is fireproof, and has a frontage of 90 feet, with 200 feet in depth. The hall seats 1100 persons, and is a model building in every respect. Alfred Hogerle, late of the Hinrich Opera company, has charge of the business management.

Egyptian Hall, as a permanent home of magic, is to be opened by Professor Eduard for the season, Oct. 10.

Aida is being presented by the Castle Square Opera company at the Grand Opera House this week. The title role is to be assumed by Edith

MR.
CLAY CLEMENT
BARON HOHENSTAUFFEN in "THE NEW DOMINION."
MATHIAS in "THE BELLS."
Management IRA J. LA MOTTE, care KLAW & ERLANGER'S EXCHANGE.

Mason and Anna Lichter alternately. Mary Linck, William Shuster, Thomas Persse, William Wolff, William G. Stewart, and Arthur Wooley are worthy of special mention. The house is crowded to-night, with nearly every seat sold in advance for week. Anorita for week of Oct. 12.

Henry S. Hoyt, the scenic artist, was in the city this week.

The Girard Avenue Theatre has a splendid attraction in Young Mrs. Winthrop, cast with the full strength of the large and well equipped stock company. Emma Maddern enacts the title-role, with Robert Drouet as Douglass. A Woman's Power by Robert Drouet for coming week.

The stock company in Wife for Wife at Forepaugh's Theatre give two performances daily, and attract good patronage. A Scrap of Paper for week of Oct. 12.

The Great Train Robbery, with its realistic and sensational effects, is being well received to-night at the National Theatre where it remains for week. Fallen Among Thieves, follows, Oct. 12.

Joseph Murphy with Kerry Gow and Shaun Rue, each three nights, is at the People's Theatre, receiving a warm welcome, this being his first appearance at that house. The management are satisfied with the business so far, and rely on the future to bring employment to the thousands in this neighborhood, who are at present supported by a relief fund. Murray and Mack, in Finnegan's Courtship follows, week of Oct. 12.

Daniel Sully is at the Standard Theatre this week, and has changed the title of his play from The Millionaire to O'Brien, the Contractor. Joseph Murphy, direct from the People's Theatre, comes here Oct. 12 for a week.

Dumont's Minstrels at the Eleventh Street Opera House are doing a good business, relying on straight old time minstrelsy to please their patrons. A Trip to Willow Grove, McGinnis's Band, Girls' High and Normal Schools are the new burlesques.

William Pruette comes to the Bijou Theatre week of Oct. 12 with a travesty on Carmen, assisted by Clara Belle.

Walter Damrosch's season of grand opera at the Academy of Music will be inaugurated Dec. 14 and continue through seven weeks, giving twenty performances.

Philadelphia managers had an inkling that the Theatrical Mechanics' Association, comprising carpenters and stage hands, intended to strike to-night. All the union men had refused to sign the managers' agreement, and were discharged. New men were already in their place at every theatre in the city.

Signor Joseph Tressi will open the Arch Street Theatre Oct. 1 with a season of English pantomime, beginning with Cinderella. The cast includes Helen Byron, George W. Melville, Frank Wooley, Julia Calhoun, Gladys Castleton, Mamie Conway, W. H. Maffin, and Mr. Bartholomew, the famous pantomimist. There will be a ladies' orchestra and a ballet of children. Prices will range from fifteen to fifty cents. Camille Gautier will lead the ballet troupe.

The Century Club Burlesque company are booked at the Kensington Theatre for week of Oct. 12.

I went over to Baltimore last week to visit the latest enterprise of Nixon and Zimmerman, who have converted the old Academy of Music there into one of the handsomest theatres in America. It took nerve, enterprise and liberality to spend so much money in what has heretofore been considered a slow town. S. FEINBERGER.

PITTSBURG.

Current Attractions--Manager Davis Wages War on the Billboards--News Notes.

(*Special to The Mirror.*)

PITTSBURG, Oct. 5

Rice's Excelsior, Jr., opened at the Alvin Theatre to-night to a very large audience. The music was catchy, the costumes gorgeous, and the company at their best. Arthur Dunn and Joe Ott made the most of their opportunities and scored a hit. The advance sale promises well for the balance of the week. Sol Smith Russell will be seen in his new play, A Bachelor's Romance, next week.

A Run on the Bank, with Ward and Vokes in the leads, was the attraction at the Bijou, and the standing room sign was displayed at an early hour. The company has been greatly strengthened by the addition of several talented people since last seen here, and the fun reigns fast and furious during the entire performance. Shannon of the Sixth follows.

The appearance of Fregoli to-night at the New Grand Opera House was sufficient to fill the house. He was supported by the Borellis and Press Eldridge in specialties. The Woman in Black next week.

At the Avenue Theatre, the Comedy company composed this season of James Wilson, Ernest Hastings, Hugh J. Ward, Beaumont Smith, J. C. Hoffman, Adelaide Cushman, Mattie Earle, Annie Blancke, Grace Tabor, Eva Wright, and Mary Wilson, inaugurated the second season of comedy at this house with Dion Boucicault's Led Astray. The remainder of the bill was made up of Bessie Bonehill, Billy Van, Stewart Sisters, Moore and Staley, and others. Business continues very large.

The continuous performance at the Duquesne Theatre crowded the house this afternoon and evening. The bill was a fine one, and comprised The Fredericks, Willis and Collins, The Sisters Leigh and a long list of vaudeville stars.

At the World's Theatre, the Horace Vinton Dramatic company opened to a good house. To-night The Black Flag was given. East Lynne, Golden Giant, and Blood Money are underlined.

The East End Theatre is dark this week, but will open, 12, with Elroy's Stock company in The White Squadron, Inside Track, Land of the Midnight Sun, Unknown, Sea of Ice, and She.

The billboard and the lithograph may soon be relegated to the things that were in this city. Manager Davis will have none of it, and relies entirely on newspaper advertising, hence less paper at his house than formerly. The rest of the theatres will, in all probability, soon follow.

Barnum and Bailey opened here to-night to vast crowds. There will be four performances.

Gilmore's Band, with Victor Herbert as conductor, began an engagement at the Exposition to night.

Joseph Jefferson comes to the Alvin in November. De Wolf Hopper will produce El Capitan at the same house in two weeks.

EDWARD J. DONNELLY.

CLEVELAND.

The Mandarin Produced at the Euclid--Bills at Other Houses.

(*Special to The Mirror.*)

CLEVELAND, Oct. 5.

De Koven and Smith's new comic opera, The Mandarin, was presented for the first time on any stage to night at the Euclid Avenue Opera House before a brilliant and critical audience that completely filled the theatre. The plot of The Mandarin is woven around the adventures of Fan-Tan, a vagabond, who so closely resembles the Mandarin of Foo Chow that each gets into the other's shoes. The Mandarin takes advantage of his likeness to Fan-Tan to make love to the latter's wife, while Fan-Tan, being mistaken for the Mandarin, is taken to the palace, and finds himself the possessor of a harem. The Mandarin is arrested and thrown in jail for Fan-Tan's offenses. A law prevails in China to the effect that any subject having as many wives as the Emperor shall be guilty of high treason, and the Emperor, hearing that the Mandarin has the same number of wives as the imperial harem, hastens to the palace to investigate. On arrival, he finds Fan-Tan in the Mandarin's palace, and accuses him of high treason. Fan-Tan denies that he is the Mandarin, but the Emperor insists that he is, and counts the wives, finding one less than the imperial allowance. At this time the wife of Fan-Tan makes her appearance, and declares that she is the wife of the supposed Mandarin, thereby making the requisite number. Accordingly Fan-Tan is taken away to be executed.

The many incidents arising from the resemblance of the two men are comical in the extreme, and the roles are capably filled by George C. Boniface, Jr., and George Honey, Jr., the latter an English comedian, making his initial appearance in this country to-night. In the last act the two men are seen in jail, both being in convict dress, and the identity of the real Mandarin is disclosed by a court matron who is in love with him. There is a little love making introduced, incidental to the plot, by Ting Ling, daughter of the Mandarin, falling in love with Hop Sing, an actor of the Imperial Theatre. The many scenes and incidents are very amusing. The book bears the stamp of Harry B. Smith's cleverness as a librettist, while the music is one of Reginald De Koven's best efforts. The production was a notable one, the large chorus, and the orchestra under the direction of Mr. De Koven were heard to advantage.

The cast of characters was as follows: The Emperor of China, Henry Norman, the Mandarin of Foo Chow, George Honey; Fan Tan, George C. Boniface, Jr.; Hop Sing, Joseph Sheehan; Court Physician, Samuel Marion; Jesso, Bertha Waltzinger; Ting Ling, Adele Ritchie; Sing Lo, Alice Barnett; Ping Tee, Helen Redmond; and Kiwi Too, Claudia Carlstedt.

A Boy Wanted, with Harry Clay Blaney in the leading role, was given to night at The Lyceum Theatre to a good house, and will remain till Thursday, when O'Dowd's Neighbors will be given by Murray and Mack for the rest of the week.

The Cleveland Theatre has for its attraction this week The Hustler, which opened well to-night. Next week, Siberia.

Russell Brothers, who are great favorites here, and Jennie Yeamans, with a good company of specialty performers, opened to crowded houses at the Star Theatre this afternoon and evening. Next week, Sam T. Jack's Creoles.

Frank J. Martin, the *Plain Dealer* critic, has made a new departure this season, by publishing in his paper during the week portraits of the minor actors and actresses playing at the theatres. WILLIAM CRASTON.

BALTIMORE.

Two New Playhouses for the Monumental City--Brian Boru Next Week.

(*Special to The Mirror.*)

BALTIMORE, Oct. 5.

If the magnificent opening of last Monday evening, and the business of the past week, are to be regarded in the light of augury, then indeed the success of the New Academy of Music is assured. Maggie Cline and her excellent company opened the house for the second week to-night in On Broadway and scored a hit. Our theatregoers were naturally curious to see Miss Cline sustain a dramatic role and turned out in force. Judging from the commendation she received, they were not disappointed. In the company are John G. Sparks, Ben T. Ringgold, Fred W. Petters, Jerry Hart, John T. Burke, E. S. Metcalf, Isabel Waldron, Beatrice Morgan, Alice Thill and others. Next week, Julian Edwards and Stanislaus Stange's new romantic opera, Brian Boru, has its first representation by the Whitney Opera company. The New Columbia Theatre, Washington, not being completed at the time expected, Nixon and Zimmerman have transferred the attraction to their beautiful Baltimore house. Mr. Whitney's organization is one of the largest and most complete now in the field, numbering nearly one hundred people, and including a first-class orchestra of thirty-eight musicians, ballet and chorus of fifty-two voices, while the scenery and costumes are said to be not only rich and beautiful, but historically accurate. This is really the first legitimate musical work on an Irish subject ever written by Americans.

At Ford's Grand Opera House Robert Downing, assisted by Eugenia Blair, appeared in a very interesting play entitled In Search of Happiness. Mr. Downing as Hervor, the Gallic chief, was strong, and Miss Blair was pleasing in the role of Siva, the captive. Mr. Downing's engagement will be followed next week by Sandow's Olympia.

A very remarkable exhibition is given by the Baldwin's, the White Mahatmas, who are in their second week at the Lyceum Theatre. The mind-reading of Mrs. Baldwin is mystifying in the extreme, and hundreds are nightly puzzled by her clever work.

The Howard Auditorium has given place to the Auditorium Music Hall, which opened very successfully to night. During the Summer season the building has been completely changed, and bears no resemblance whatever to the Auditorium of last season. Manager James L. Kernan has expended a large sum of money to good effect, for he now has a veritable amusement palace. There is a roof-garden, with a military band concert; a beautiful interior palm-garden, with the Hungarian Gypsy Band, late of Narragansett Pier; and the music hall, with a first-class vaudeville exhibition, given by the Irwin Brothers' Big Specialty company. The next attraction in the music hall will be Hyde's Comedians with Helene Mora.

At the Holliday Street Theatre, Bartley Campbell's White Slave pays its annual visit. There is something in this play that touches the hearts of the masses, and the same people go to see it year after year. Next week, Carl Haswin's A Lion's Heart.

The New York Stars drew a large house to Kernan's Monumental Theatre, and presented a very good variety bill. They will give place to the City Sports Burlesque company.

The new Academy of Music is a model of beauty and is considered by many who have traveled extensively to be the handsomest theatre in America. The New York delegation that came over to the opening generally coincided with this opinion. The proprietors and Managers, Nixon and Zimmermann, were introduced to their initial Baltimore audience by the big comedian, De Wolf Hopper, in a very neat and timely speech. They made no remarks, but bowed their acknowledgments of the enthusiastic greeting accorded them. They have given to Baltimore a gorgeous playhouse and have booked a line of splendid attractions.

A wonderful whistler is little Louise, with the Baldwins at the Lyceum. She has been before the public only six weeks, and is a remarkable performer. HAROLD RUTLEDGE.

ST. LOUIS.

The Veiled Prophet Parade Postpones Performances One Hour--Current Bills--Gossip.

(*Special to The Mirror.*)

ST. LOUIS, Oct. 5.

Two large audiences attended the opening performances of Hoyt's military satire, A Milk White Flag. Catchy music, bright sayings, and pretty girls help to make it one of Hoyt's best skits. The cast is nearly the same as when it was presented here last Summer.

The Olympia presents this week In Old Kentucky. The openinn performance last night was very largely attended, and the band of pickaninnies, the thrilling race horse scene, and other attractive features were enthusiastically received.

The Century had a prosperous opening week, the attendance being very large and fashionable, and the Empire stock company presenting each play in their repertoire in a most artistic and thorough manner.

Last night The Gay Parisians was presented for the first time in this city, and repeated the success gained for it in the East. Attendance was large.

A Bowery Girl was given to two crowded houses at Havlin's Theatre yesterday. The play was presented with an entire new scenic equipment. Florrie West is the centre figure in the company.

Colonel Hopkins has made elaborate preparations for his many friends this week at Hopkins's Grand Opera House. The Two Orphans is given by his competent stock company, and in addition, he offers an entertaining vaudeville bill including Detroit Brothers, Leroy and Clayton, the Two Brownies, Don Oclaris, Casino Comedy Four, and others.

The Standard Theatre drew two big audiences yesterday to attend the opening performances of Vanity Fair, which is full of burlesque and up-to-date variety features.

A midnight performance was given last Saturday at the Standard Theatre for the benefit of the crowds who attended the Democratic Convention last Saturday. It commenced at 11 o'clock, after the regular evening performance was over, and was largely attended.

Pain's spectacle, The Last Days of Pompeii, is being given every evening this week at the St. Louis Fair Grounds.

The Exposition continues to draw large crowds. Professor Innes's New York Band is the musical attraction this week, and will remain until the Exposition closes.

The parade of King Hotu drew an immense crowd of people on the streets last Saturday afternoon, and interfered somewhat with the various matinees. To-morrow night the night parade of the Veiled Prophet will take place, followed by a ball at Merchants' Exchange. The theatres will all postpone the raising of the curtain until 9 o'clock in order to enable the large crowd of people who are expected in the city to attend both the parade and the theatrical performances. W. C. HOWLAND.

CINCINNATI.

Robert Mantell Opens the Walnut--Attractions at Other Houses--Current News.

(*Special to The Mirror.*)

CINCINNATI, Oct. 5.

Lillian Russell was greeted by an immense house at the Grand this evening in An American Beauty. Miss Russell was in good voice and spirit, and was repeatedly encored. Next week, In Gay New York.

At last has come the formal opening of the Walnut. It occurred to-night, with Robert B. Mantell as the star in The Face in the Moonlight. He was cordially welcomed, as was also Charlotte Behrens, his leading lady. During the week he appears in The Corsican Brothers, Hamlet, and Monbars. After Mantell comes The Man in the Iron Mask.

Joseph Callahan made his first appearance in Cincinnati for many years at the Star on Sunday in his version of Faust. His Mephisto shows careful study, and is an excellent personation. His audience last night was very large.

Mique O'Brien, formerly a dramatic critic of this city, is the advance agent for the Faust company.

Al G. Field, with his Darkest America, is at the Fountain Square this week. The company comprises eighty bona-fide negroes. A street parade was given this morning.

Edward E. Kidder's romantic play, Shannon of the Sixth, was given at Heuck's yesterday afternoon and evening. W. H. Powers acted the title role, and was supported by a strong company, among whom were John F. Ward, Joseph E. Zahner, John L. Ashton, Nina Morris, May Sargent, and Charlotte Winnett.

The Dazzler was given an uproarious reception at Robinson's yesterday. It is a farce-comedy that has been seen here before, but, like many other farce-comedies, it has been so subject to evolution that everything in it has been changed except the name. It is now strictly up to date.

The difficulties in which the Lost in Egypt company, and especially its manager, Fred Bradbury, became involved last week have all been settled. Bradbury's father furnished the funds wherewith to satisfy claims, and the case in the police court was dismissed.

Robert Downing made such a pleasing impression in his new play, In Search of Happiness, that it was given exclusively during the latter part of his engagement.

The Ludlow Lagoon has finally brought its very successful season to a close. Manager Noonan intends to make the resort more popular next year than it has ever been before.

Arrangements are being made whereby the children of the public schools can each spend a day at the Zoological Gardens during the month of October. WILLIAM SIMPSON.

THE HOLLANDS' NEW PLAYS.

CHICAGO, Oct. 5.—E. M. and Joseph Holland presented to-night at McVicker's Theatre a new three-act comedy by Clyde Fitch and Leo Dietrichstein entitled A Superfluous Husband, the authors acknowledging their obligations to the German of Ludwig Fulda. Joseph Holland impersonates a man with literary aspirations who has married a society belle, played by Minnie Radcliffe. The husband realizes that his wife's popularity makes of him a virtual nonentity, and he seeks to achieve fame in literature. A false friend seeks to turn the situation to his own ends, but a happy climax is reached after many strong scenes. The comedy was preceded by 1871, a new curtain-raiser by Charles H. Palmer, from the French of Alphonse Daudet, in which E. M. Holland offered a powerful bit of character acting as an old French soldier of the First Empire, who is ill in Paris at the time of the Prussian siege. Fearing that news of Prussian victories might cause a relapse, his daughter and a young doctor reverse the result of the battles fought and give them all to the French. The old man learns the truth when he sees the victorious enemy marching beneath his window, and dies of a broken heart.

OUT-OF-TOWN OPENINGS.

ELYRIA, O.—De Leon's Comedians closed Oct. 3 to the largest number of people ever in the house. N. F. KELLING.

NEW ORLEANS, LA.—Walker Whiteside produced, Oct. 1, for the first time on any stage, Eugene Aram, a poetic drama by Paul Kester and Walker Whiteside. Success was at once assured. Applause was prolonged after each act. The play made a pronounced impression, and all the critics praised it. J. MARSHALL QUINTERO.

ROLAND REED SUES A MANAGER.

Roland Reed concluded, Oct. 3, a three-nights' engagement at the Opera House, Springfield, Ill. Mr. Reed telegraphs that he has entered suit against Manager Chatterton, of the house, whom he holds responsible for the loss of over one hundred dollars' worth of wardrobe taken from a dressing-room. Mr. Reed says: "There was no lock on my dressing room. I enquired if all was safe, and he said it was. I have entered suit for the sake of future companies that may visit Springfield."

SIR HENRY'S TACT.

He Cannot Confirm a Current Newspaper Paragraph Regarding a Chicago Incident.

When a good story falls into the hands of a newspaper man it loses nothing in the telling. It seems that the wife of S. M. Burdette, political editor of the Chicago *Chronicle* and Chairman of the Civil Service Commission of Cook county,

SIR HENRY IRVING.

saw, or thought she saw, Mr. Irving in the Auditorium Pharmacy, Chicago, and the result is that the proprietor of a famous specific has been reaping the benefit of the romantic account of what occurred. To the music of icy blasts outside, driving storms—all in the familiar style—Sir Henry is said to have asked the clerk for B—— H——. He was told that their supply was exhausted. In a "my-kingdom-for-a-horse" tone he said: "Telegraph at once to New York. I must have it." So widely quoted was this paragraph that he was written concerning it. Here is his characteristic reply:

LYCEUM THEATRE,
LONDON, Sept. 8th, 1896.

Dear Sir—I thank you for submitting to me the rather romantic little tale. The incident did not take place, but IT IS QUITE TRUE THAT I AM USING THE BOOTH HYOMEI POCKET INHALER, AND I HAVE THE GREATEST PLEASURE IN STRONGLY RECOMMENDING IT. Faithfully yours,
HENRY IRVING.

Sir Henry Irving and hundreds of professionals use HYOMEI to ward off colds and to keep the voice clear and strong. It is just as efficacious in Catarrh, Asthma, and Bronchitis. IT CURES BY INHALATION.

Pocket Inhaler Outfit, price $1.00, at any druggist or by mail. Extra bottles of HYOMEI, 50c. HYOMEI Balm, a wonderful healer, 25c.

Consultation free.

R. T. BOOTH,
23 East 20th St., New York.

BUSINESS NEVER BETTER

Three Continuous Weeks Open

Milwaukee, Nov. 1
St. Paul, Nov. 8
Minneapolis, Nov. 15

Will Consider First-class Attractions Only.

JACOB LITT,
Knickerbocker Theatre Building.
1402 Broadway.

WANTED—POSITION

As advance agent or manager, by man experienced and temperate. Sound company and moderate salary preferred. Address DAV H. ELMORE, 305 Herkimer Street, Buffalo, N. Y. At liberty after Nov. 5 1896.

WANTED

A Thanksgiving Attraction.

FRANK IRWIN, Manager, Goshen, Ind.

THE NEW YORK
DRAMATIC MIRROR

[ESTABLISHED JAN. 4, 1879.]

The Organ of the American Theatrical Profession

1432 BROADWAY, COR. FORTIETH STREET

HARRISON GREY FISKE,
EDITOR AND SOLE PROPRIETOR.

ADVERTISEMENTS.

Twenty-five cents per agate line. Quarter-page, $20; Half-page, $75; One page, $140.
Professional cards, $1 per line for three months.
Two line ("display") professional cards, $3 for three months; $5 for six months; $9 for one year.
Managers' Directory cards, $1 per line for three months.
Reading notices (marked "" or "‡") 50 cents per line.*
Charges for inserting portraits furnished on application.
Each page closes at noon on Friday. Changes in standing advertisements must be in hand by Friday noon.
The Mirror office is open and receives advertisements every Monday until 8 P. M.

SUBSCRIPTION.

One year, $4; six months, $2; three months, $1.25. Payable in advance. Single copies, 10 cents.
Foreign subscription, $5.50 per annum, postage prepaid.

The Dramatic Mirror is sold in London at Low's Exchange, Trafalgar Buildings, Northumberland Ave., W. C. In Paris, at the Grand Hotel Kiosques, and at Brentano's, 17 Avenue de l'Opera. The Trade supplied by all News Companies.
Remittances should be made by cheque, post office or express money order, or registered letter, payable to The New York Dramatic Mirror.
The Editor cannot undertake to return unsolicited manuscript.
Entered at the New York Post Office as Second Class Matter.

NEW YORK, - - OCTOBER 10, 1896

The Largest Dramatic Circulation in America

CURRENT AMUSEMENTS.

BROADWAY—The Caliph.
DALY'S—The Geisha.
EMPIRE—John Drew, 8:20 P. M.
FOURTEENTH STREET—A Happy Little Home.
GARRICK—Secret Service, 8:30 P. M.
GRAND OPERA HOUSE—Sandow's Olympia.
HAMMERSTEIN'S OLYMPIA—Vaudeville.
HOYT'S—Sue, 8:30 P. M.
HERALD SQUARE—A Parlor Match.
KEITH'S UNION SQUARE—Vaudeville.
KOSTER AND BIAL'S—Vaudeville, 8:15 P. M.
KNICKERBOCKER THEATRE—Half a King, 8 P. M.
LYCEUM—E. H. Sothern.
STAR—The Lilliputians, 8:15 P. M.
TONY PASTOR'S—Vaudeville.
WEBER AND FIELD'S.—Vaudeville.

BROOKLYN.

AMPHION—The Great Diamond Robbery.
COLUMBIA—Proctor's Pleasure Palace Co.
MONTAUK—Stuart Robson.
PARK.—Nellie McHenry.

TO ADVERTISERS.

Patrons of The Mirror are notified that all advertisements for which "preferred" positions are desired will be subjected to an extra charge. Space on the last page is exempt from this condition. Terms for special or "preferred" positions following reading matter or at the top of page will be furnished upon written or personal application at the business office. Advertisements intended for the last page, and changes in standing advertisements, must be in hand not later than noon on Friday.

A BROOKLYN SUGGESTION.

The Brooklyn *Eagle* editorially urges a theatrical department in the Brooklyn Institute, arguing that it might develop a drama of more than local interest, and asserting that it would be as legitimate as the other departments, unquestionably fostered, of the sciences, painting sculpture, and music.

"Old prejudices against the stage," says the *Eagle*, "are fast disappearing, even though the stage offers so much that is silly, conventional and unalluring just at present. Even the clergy are seldom heard in protest against it, for their congregations go to the theatre and would deride old-fashioned statements made against the playhouse as absurd. The theatre itself is no more immoral than the dry goods shop or the railroad train. But, if we are to elevate the stage, it will not be done by protests and preachments. It will be done through a genuine love for the drama and a consequent encouragement of its highest forms. The Brooklyn Institute exists for an educational, moral purpose. It could as easily be a part of its mission to increase knowledge of good plays as of good music and good paintings, and of the facts of botany and geography."

There have been several experiments in the metropolitan district on lines kindred to those suggested by the *Eagle*, but all, perhaps, have had personal ambition as a motive in place of the purely commercial spirit which moves the theatre generally to-day. A government theatre has under American institutions been declared an impossible thing. The other independent ventures here have failed for reasons finally well understood. Brooklyn is a great community, homogeneous although suburban, and locally enterprising although a subordinate part of the Greater New York. It is in all social matters a law unto itself, and in many matters of development and progress a model to other urban places. The theatre is honored by it not only through its own professional stage, but also by its fidelity to the best offerings in New York. It is, moreover, and far more to the purpose suggested, notably the home of amateur stage work. There is no city in the country that can show so many admirable amateur theatrical societies, or that can point to as many professional players of renown who have been graduated from such organizations. The *Eagle* is a wise counselor in all matters of local concern, and perhaps the Brooklyn Institute, by following its advice, may solve a problem of theatrical development that needs solution. At any rate, The Mirror would like to see a theatrical department in the Brooklyn Institute.

OFFICIAL FIGURES.

The Mirror, several weeks ago, commenting upon the statistics of arrests furnished by a Western city, called attention to the small number of theatrical persons who figured in a showing that included many more from each of other respectable vocations like the law, medicine, and the church.

The New York *Sun* the other day published an article to the same effect based on police figures for this city. New York is a place in which actors and others associated with the theatres congregate at all seasons. Yet the official report of arrests in this city for the three first months of 1896 shows that among the 25,000 persons taken into custody there were but 82 "who described themselves" as actors, and 28 as actresses, in a majority of all of which cases "the offences charged were venial."

Without insisting upon the fact that many persons who are not actors describe themselves as actors, and without going into detail, it is easy to see that the 23,000 odd of other persons in durance must have included many more persons of other walks of life whose respective members are usually recognized as law-abiding.

When cold figures like these are put forth in official reports one is apt to wonder where the sensational press finds even imaginative material for its stories involving theatrical persons in social disorder. But as sensational journalism has come to be placed on a plane with the stuff that formerly was confined to the industry of confessedly fictional publication, wonder would perhaps be wasted in a pursuit of the matter beyond betraying headlines.

A firm of managers who make a specialty of realistic plays of the blood-thunder-and-lightning sort, and who go generally into the walks of the notorious for leading characters, recently endeavored to seduce a son of the late Jesse James from the peaceful and law-abiding work of a clerk in a Kansas City packing house, offering him a position as an actor of the part of a train-robber at a salary larger than that attaching to his clerkship. With a commonplace virtue that students of heredity may wonder at, young James declined, and is still a clerk. And as his father, whose note as a train robber was universal, is dead, and the holding-up of trains has degenerated from the province of picturesque fellows of the James order to the casual practice of tramps in multitude, whose attacks on freight lines mean nothing more unlawful than a ride without tickets, it would seem that the particular melodrama meant in this case to be realistic by consanguinity can be made interesting only reminiscently by the work of some one who can act.

Dr. Parkhurst, whose sincerity and patriotism cannot be questioned, no matter what his methods of reform may be, is to day a power in politics as well as in the church. He is, withal, a student of life in all its phases; and his expression upon the theatre, which follows, ought to be read by every man in the pulpit: "The theatre I believe in profoundly. As a means of intellectual stimulus and of moral uplift there is nothing, with the possible exception of the pulpit, that could stand alongside of it as an engine of personal effect, provided only it would maintain itself in its proper character as the dramatized incarnation of strength. Personally, I would like at least once a week to get out from under the incubus of ordinary obligation, and to yield myself up intellectually and emotionally to the dominations of dramatic power. I could live with a fresher life and could write and speak with a more recuperated vigor, I am sure."

PLAY TITLES.

Entered at the office of the Librarian of Congress from Aug. 1 to Sept. 12, 1896.

Die Nachbaren aus Indien. By Anna Gross.
Rappaccini's Daughter. By Annie J. Levi and Alice V. Grant.
The Unwritten Law. By Dolly W. Nobles.
Moi. By Labiche and Martin.
Monopoly. By L. Wintraub.
Oriental America at Mrs. Waldorf's Fifth Anniversary. By John W. Isham.
The Dream of Bliss. By J. J. McCabe.
Dr Johnson. By Leo Trevor.
John W Isham's Octoroons at the Blackville Derby. By John W. Isham.
The Senator's Daughter. By Jerrold Hemingway.
The Nibelungs. By Emil C. H. Schatt and Richard Joseph Grey.
The New Era. By Charles W. Caryl.
The Gold Bug. By W. H. Hagarty.
Hypnotism, or Dr. Kabala. By Agnes Mongennis.

PERSONALS.

Copyrighted by Rockwood, 1150 Broadway.

Bulkeley.—Fannie Bulkeley, whose hit in Lost, Strayed or Stolen has attracted notice, became an actress through circumstances rather than through choice. The daughter of Anna Bulkeley Hills, she came by her musical gifts quite naturally, and a year or so ago she decided to embrace a career on the operatic stage. To obtain preliminary experience she entered the chorus of the company at the Metropolitan last season. The engagement with the Miner-Brooks organization now at the Fifth Avenue sought her out and she made her debut with the successful results known to spectators of Cheever Goodwin's adapted farce. It is understood that Miss Bulkley has not abandoned but simply postponed her operatic plans. As she is but sweet sixteen there is no reason why she should not defer foreign vocal training for a couple of seasons.

Rehan.—Ada Rehan arrived here on the *Paris* last Saturday. She will at once begin rehearsals with the regular stock company, which opens its season at Daly's on Nov. 9.

Drew.—John Drew will not go to Australia, but may appear in a new production in London before his next season in this city.

Jansen.—Marie Jansen is engaged for the part of the remarkable heroine, who eventually becomes the hero, in A Florida Enchantment, to be seen at Hoyt's, Oct. 12.

Coghlan.—Rose Coghlan has returned from San Francisco. She intends to star this year in a new version of Carmen.

Redmund.—William Redmund has revived W. S. Gilbert's fine play, Daniel Druce, for a brief tour of the New England cities.

Du Maurier.—George Du Maurier was reported last week to be near to death. From London, however, the rumor is contradicted, it being stated that the author of Trilby is convalescent from an attack of influenza.

Beere.—Mrs. Bernard Beere is seriously ill in England, and her friends fear that recovery is doubtful.

Hare.—John Hare's American tour will commence at Montreal on Nov. 16, under management of C. T. H. Helmsley.

Seabrooke.—Elvia Croix Seabrooke has signed a year's contract with the San Francisco Tivoli.

Dithmar.—At the office of the New York *Times*, the rumored resignation of E. A. Dithmar, dramatic critic of that paper, is authoritatively denied.

De Koven.—Reginald De Koven has written to Henry Greenwall expressing his intention to visit New Orleans, Oct. 11, when Rob Roy is sung there for the first time.

Terry.—Ellen Terry has been compelled to adopt eye-glasses while off the stage. Her nervous trouble is accountable for a failing strength of sight.

Haswell.—Violet Lloyd was unable to assume the role of Molly Seamore in The Geisha at Daly's one night last week, and Percy Haswell, the ingenue of the regular Daly stock, was called upon to fill the part. She succeeded admirably. Miss Lloyd has recovered and appeared last night as usual.

Rosenquest.—J. Wesley Rosenquest is again able to attend to the duties of his office at the Fourteenth Street Theatre.

Sampson.—William Sampson's performance of the Chinaman in The Geisha, now running at Daly's is the talk of the town. Old timers are comparing it to Parsloe's Celestial in My Partner and Luke Martin's in The Danites. It is noteworthy that Huntley Wright, who played the part in the London production of the opera, failed to individualize it to any marked degree. Mr. Sampson was formerly James Lewis's understudy in the Daly company.

Carson.—Murray Carson, one of the authors of Rosemary, will not visit this country this season. It was reported that he was coming here in the support of Olga Nethersole.

Bisson.—Charles Frohman has received the manuscript of a new farcical comedy from the pen of Alexandre Bisson. The piece has not yet been named.

Jessop.—George H. Jessop, the playwright, who is now rusticating at his country place near Dublin, will return to America next month to finish collaboration with Augustus Pitou in a new play for Chauncey Olcott.

Edwards.—Bruce Edwards, formerly dramatic editor of the *Hartford Post*, has been engaged by Frank L. Perley to do the advance work for Robert Hilliard. On Thursday of this week Mr. Edwards will be tendered a banquet by the Hartford Press Club.

Dickson.—George Dickson, of Talbot and Dickson, the Indianapolis managers, arrived in town yesterday, and has taken up his headquarters at the American Theatrical Exchange.

Navarro.—Mrs. Navarro (Mary Anderson) gave birth to a son at her residence in Wimbledon, England, on Sept. 23.

Daly.—Arnold Daly has been released by Julius Cahn from The Girl I Left Behind Me, so that he may resume his old part of Chambers in Pudd'nhead Wilson when that play opens its tour in November.

Lamson.—A unique wager on the coming presidential election was recorded last week when Ernest Lamson staked a pair of boot tops on Bryan against a red vest of Ogden Wright's, who pins his faith to Mr. McKinley.

OSCAR HAMMERSTEIN ANGRY.

The morning after Santa Maria was produced at the Olympia Theatre, Oscar Hammerstein, author, composer and producer of the work, picked up the New York papers to see what the critics had to say about it. Some of the notices pleased him, but there were others that caused his face to cloud with anger.

Mr. Hammerstein sent for his trusty lieutenant, E. Burke Scott, and instructed him to have the advertisements of Olympia removed from the offending sheets forthwith.

The article of the sneering Petticoat Lane pen wielder displeased Mr. Hammerstein especially, and he expressed a yearning to have the author brought within reaching distance of his strong right foot, or that his prominent nasal organ could be placed between his fingers that he might tweak it, as Taffy did Svengali's in Trilby.

Another critic made a direct charge of plagiarism, specifying the exact work from which Mr. Hammerstein took some of his music. The author-composer immediately sent a copy of his music to the publishers of that work, the scores were compared, and it was found that there was no resemblance. The proprietors of the paper in question were notified of the facts, and now the critic is looking for another place.

A Mirror man had a chat with Mr. Hammerstein the other day concerning the matter. He talked very freely.

"It's just like this," he said, as he puffed away on a cigar, "here I am, with an immense capital invested in a magnificent building devoted to the amusement of the public. I spend my time writing and composing an opera, I engage the best possible cast of star performers, I provide costumes, scenery, and accessories which necessitate an outlay of many thousands of dollars. I wait anxiously for the first night. Everything goes off well. In the morning I read in place of criticisms, articles full of the cheapest kind of alleged wit, which are written in a way that amounts to a warning to the public to keep away from my theatre.

"I don't mind a fair criticism in the least," Mr. Hammerstein continued. "What I do object to is the miserable attempts at humor indulged in by those scribblers, who are never so happy as when they are roasting a man who has attained a position in the community which they can never hope to reach.

"The strangest part of the whole thing is," he continued, "that in spite of the Cheap John wits Santa Maria is a tremendous success. We have had packed houses ever since the opening night, and I am thinking of transferring the opera to the music hall in order that the crowds may be accommodated. There is an old saying that 'the proof of the pudding is in the eating,' and it is certainly so in this case. I am very grateful to the public for standing by me when those would-be humorists did their level best to scare them away from my doors."

ROMEO'S FIRST LOVE.

A. E. Lancaster's blank verse fantasy, Romeo's First Love, was successfully brought out by Blanche Walsh at the Princess's Theatre, Melbourne, Australia. Miss Walsh was universally admired for the grace and ardor she displayed in the leading part. Concerning the piece itself, the Melbourne *Age* says: "Pleasing is it to acknowledge that the capability for treating this delicate subject has been found in Mr A. E. Lancaster, the American author of Romeo's First Love. This gentleman has, indeed, steeped himself in the most poetic and romantic portions of Shakespeare's verse, and, attuning his mind to the proper pitch, has very successfully caught the music and the spirit of the poet's deathless lines. This is no small accomplishment. Many dramatic writers have striven for this effect, but Shakespeare's beauty and expressive richness of thought, irrepressible charm, and poetic utterance have eluded them, and few have succeeded where numbers have failed. Mr. Lancaster is one of the few who have caught anything of the Shakespearean atmosphere. There are pearls of poetic expression in his little piece fit to be laid along side the rich jewels in which the tragedy of Romeo and Juliet is set."

THE SEASON OF ITALIAN OPERA.

The Italian opera season by the New Imperial Opera company, Limited, will begin at the Academy of Music, Oct. 26, with a performance of Aida. A repertoire of forty-six standard operas is announced, together with Giordano's Andre Chenier.

QUESTIONS ANSWERED.

Mirror Reader, Bridgeport: 1. See costumers' cards in this issue. 2. Harold Roorbach, Nassau Street, New York, and Walter Baker and Company, Boston, are the publishers you seek.

R. H. Giles, New York: La Cigale was produced in London at the Lyric Theatre, with Hayden Coffin, Harry Monkhouse, and Geraldine Ulmar in the leads. It was played all over the continent.

J. C. H., Philadelphia: Georgie Drew Barrymore died July 2, 1893; Rosina Vokes, Jan. 27, 1894; and Fred Leslie, Dec. 7, 1892.

Constant Reader, Buffalo: Tomasso Salvini and his son, Alexander, have each toured this country within the past ten years.

Mrs. Delia Cook, 336 West Fifty-sixth Street: Jennie Yeamans was the original June in Blue Jeans, and played the part until succeeded by her understudy, Laura Burt.

A. T. Newhall, Lynn, Mass.: William Warren played an old German shoemaker in My Son. It was considered one of his best parts. Another version of this same play, re-christened My Son Dan, was acted a few times last year by Edward Harrigan.

W. M. Brown, New York: Ganelon, played by Lawrence Barrett, is owned by its author, William Young, who may be addressed at McVicker's Theatre, Chicago.

G. B. F.: It is understood that the salary of the opera singer you mention has been $1200 a performance, with ten per cent. additional on receipts exceeding $5000.

THE USHER.

I am glad to be able to say that one of the commission-on-advertisements "critics" lost his job a few days ago.

I believe that he was the Original Jacobs—the founder of the delectable system—but that made no difference with the daily paper that employed his services when its owners came to the conclusion that they were no longer desirable.

Whether he had not been bringing in the full quota of advertising orders lately; or whether the scheme had played itself out; or whether the egregious blunders of the writers he hired to do his work became intolerable to the powers that be, I do not know. The fact remains that the commission man was "fired" incontinently.

The newspaper which used him was more blamable than the fellow whose quick exit has just been made. It continues to exist, but its condition is notoriously precarious. Its experience certainly does not speak well for the success of a policy of venality in the dramatic department.

No doubt in good time the field of metropolitan dramatic criticism will be cleared wholly of the corrupt and incompetent elements that have disgraced it. The disappearance of the originator of the commission-on advertisements school of reviewers is a happy augury of the approach of that day.

✣

My remarks last week concerning the Petticoat Lane critic connected with a morning journal seem to have touched a responsive chord—if I may judge by several letters that have reached me, of which the following is a fair specimen:

I read your article on the Petticoat Lane critic in this week's MIRROR with a good deal of satisfaction. It is about time that somebody should call attention to this person's style when writing about the people of the theatre. Of course, no intelligent actor regards his twaddle as criticism, but all the same it is too bad that he or any of his kind should be in a position to fling mud at the hard-working people of the stage, who have no means of retaliating unless THE MIRROR takes up the cudgels in their defence.

To turn a performance or those participating in it into ridicule is not criticism.

"All fools have still an itching to deride,
And fain would be upon the laughing side."

THE MIRROR has done good work in the past in defending the profession from the harpies who would live off its members by traducing and blackmailing them. Let it continue the good work by showing up in his true colors the Petticoat Lane "gent" who learned the tricks that make his services valuable to his present employer in the office of the chief though now defunct harpie, and it will earn the gratitude of all self respecting members of the profession.

Sincerely yours. JOHN V. DALY.

NEW YORK, Oct. 3, 1896.

The Petticoat Lane chap deals in cast-off articles. There is neither novelty nor originality in his wares. His wit is about as sparkling as the chaff of a Baxter Street puller in.

Among the loungers on the Rialto and the sweet-scented blossoms of Gondola Row this person poses as a very great satirist and a very remarkable critic, indeed. It would hardly be polite to say how he is regarded by such other people as may have become aware of his existence.

His capacity for mischief seems to be confined to wounding the feelings of women in humble positions on the stage. The cruel gibes and coarse insults he heaps upon struggling and defenceless actresses are characteristic emanations of a nature that is cowardly and a mind that is perverse.

It is a pity that Mr. Hammerstein's standing invitation to the Petticoat Lane critic to come to the Olympia and be kicked has no probable chance of acceptance.

✣

A man who knows the ins and outs of New York says that there is one point which managers ought to discuss whenever they begin to consider how to stop leakage and loss in their business.

"Go into almost any theatre in New York," he remarks, "(twenty-five cents will get a billboard admission) and by tipping the usher you can get a dollar-and-a-half seat for another quarter. Where do the ushers get their supply of coupons?"

This species of robbery has been going on for a long time, I am informed. The ushers do not give coupons to their personal patrons, but the latter are assured against being disturbed in possession of the seats to which they are assigned. The obvious inference is that there is collusion between the ushers and the ticket-sellers.

There is very little prospect, however, that our managers will ever get together to remedy this or any other evil. If they were to act in concert about anything they would be violating one of the most cherished traditions of their calling. "United we stand" has never been popular as a managerial motto.

✣

In this connection I received a communication not long ago from W. K. Mason, the manager of a traveling burlesque company. He expresses the belief that W. A. Brady's failure last Summer to organize a managers' association was due to the attempt to amalgamate the two factions of traveling and local managers, "who are as far apart as the actor and the manager."

Mr. Mason takes the optimistic view that ultimate success would reward traveling managers if they were to band together for the following objects:

"1. Protection against actors who sign contracts and hold off for advances of salary at the last moment, thereby seriously inconveniencing the manager; also against actors who demand salary before it is due, and refuse to go on unless it is paid.

"2. An organized effort to reduce salaries.

"3. Organization to obtain reduced railway transportation, printing, etc., and lower house percentages.

"4. Abolition of the free pass system.

"5. Protection against unscrupulous opera house managers."

Mr. Mason thinks that "an organization with such purposes as these and confined strictly to traveling managers would prove a great benefit to us." No doubt; but it is needless to expect such a condition of things before the traveling managers' millenium arrives.

✣

Alexander Salvini's malady is incurable and its fatal termination must be expected at an early day. THE MIRROR'S correspondent at Rome has positive information that his illness is due to intestinal tuberculosis.

It is not likely, therefore, that America will ever see this handsome young actor again. His career upon our stage was most creditable. The heir to an illustrious name, he was obliged to overcome all the disadvantages that that implies. His mastery of our language was quite remarkable, for it is rarely that one of the Latin race learns to pronounce English well enough to speak it acceptably on the stage.

Young Salvini's best work was accomplished while he was a member of Mr. Palmer's stock company. At the Madison Square Theatre he gave several artistic and finished performances, notably in Partners, Jim the Penman, and the ill-fated piece by Mr. Howells called A Foregone Conclusion.

When he became a star Mr. Salvini's artistic progress ceased. His temperament required the discipline and repression associated with a good-long apprenticeship under a capable manager and stage director.

Personally, Salvini is a charming fellow—a delightful companion and a dramatic enthusiast—and the bad news from his home in Italy has awakened a lively sense of sympathy among those that know him here.

✣

The *Herald's* crusade against the big hats in theatres is very laudable, if not exactly a novelty in contemporary journalism (pretty nearly every newspaper has had a shy at the objectionable practice), and everybody will be pleased if its efforts meet with even an approximate degree of success.

But until it is possible to convince women that their crowning glory is their hair, and that they are most beautiful to behold when hatless, there is little likelihood that the custom will be abandoned.

Unfortunately, all attempts to put an end to the hat nuisance have proved abortive when woman's sense of fairness and respect for the rights of others were appealed to.

HOW THE BARRISONS STARTED.

Owen Ferree says that the heaviest weight upon the covering of his conscience results from having introduced the Barrison sisters to the theatrical profession.

"The newspapers have published many imaginative stories about these girls and where they made their debut. Now here are the bona-fide facts: In the Fall of 1889 I was about to produce The Fairies' Well at the Fourteenth Street Theatre, when Alexander Brown came to me and asked me if I wanted a novelty—a real novelty—for the production.

"He took me down to a tenement on the East-side where a Swedish shoemaker lived with his five little daughters. They were the prettiest children I had ever seen, and I lost no time in striking a bargain with the father for their appearance in The Fairies' Well. I got some one to teach them a dance and they made a great hit.

"In the play I used a real jaunting-car imported from Dublin, and the idea occurred to me of sending the children out in the car every day to ride through the thoroughfares as an advertisement for the piece. I went to the mayor and he gave me the necessary permit. So the Barrisons took a daily airing in the jaunting-car, creating a decided sensation. The oldest of them was just fifteen.

"After the run of The Fairies' Well, De Wolf Hopper got hold of the children and used them in his 'Baby' song in Wang. Next they went to the Eden Musee, and then they went abroad and were lost sight of for some time."

AN AMERICAN GIRL'S SUCCESS ABROAD.

Lilly B. Sinclair, a clever New York girl, won many flattering plaudits for her bright work in Lost in New York, recently presented at the London Olympic. One critic, after likening her to Loule Freear, the reigning London favorite, says: "The unfailing vivacity of Miss Sinclair, her sweet good temper and natural powers of fascination, caused the interest to centre in her. The audience were moved alternately to tears and laughter by the pathos and rare humor shown by this bright little New York girl. Miss Sinclair, indeed, carried the whole drama upon her diminutive shoulders."

SUCCESS OF THE TWO LITTLE VAGRANTS.

"Boston has taken The Two Little Vagrants to its heart," said Charles Frohman yesterday, "and if the play only goes as well here, my highest expectation will be realized. New York will get its first view of the play Thanksgiving week at the Academy of Music. The play has four weeks to run at the Museum, and then takes the road for two weeks in Eastern cities, but if I can only persuade Mr. Rice to cancel his time for Excelsior, Jr., at the Museum, The Two Little Vagrants will make their home in the Hub till they are ready for their New York debut."

ADA REHAN WAS THE MODEL.

A communication from F. D. Higbee, who originated the idea of the famous Montana silver statue, asserts positively that the model for the figure was not Mrs. Beech, as has been widely reported, but that the "statue was modeled after Ada Rehan."

AL H. WILSON.

Al H. Wilson, whose picture appears on the front page this week, is one of the cleverest and most popular German comedians now before the public.

He comes naturally by his talent for depicting the eccentricities of the German and the accurate reproduction of his dialect, as he was born of German parents and can speak German as fluently as English.

He first saw the light in Buffalo, N. Y. At the age of sixteen he made his debut with a singing quartette called the Messenger Quartette. He soon afterward joined Wilson's All-Star Minstrels, with which he remained a short time. He next joined The Soap Bubble, playing a small part.

He made his first venture in vaudeville in Chicago in 1886, doing a German specialty. His next appearance was in a stock company in St. Paul. In this company he played all sorts of parts with success.

After that he went back to vaudeville, and played two seasons with Nelson's World Combination. He was then engaged for the star part in Two Old Cronies, replacing Max Arnold, who was stricken with blindness.

His next engagement was with Hallen and Hart in The Idea, in which he played the German comedy part for two seasons with great success.

His greatest hit was made in the part of the old German shoemaker in Struck Oil, in which he was specially featured by Augustus Pitou. He took the greatest interest in his work while playing this part, and made an unequivocal success in it. He was complimented by Mr. Williamson, who made fame and a fortune with the piece when it was originally produced. The play did not make money, and, much to Mr. Wilson's regret, was taken off.

He appeared in vaudeville until he joined the Twentieth Century Girl company, playing the Professor.

He played the part of Captain Dietrich in Evangeline for several weeks at Manhattan Beach last Summer, and added another hit to his list.

Mr. Wilson has original methods, and is as effective in pathos as in comedy.

When he can secure a play with a part calculated to show his talents to advantage, he ought to become one of the most successful stars in the country.

FUNERAL OF WALTER L. SINN.

The funeral of Walter L. Sinn, late assistant manager of the Montauk Theatre, Brooklyn, and son of Colonel William E. Sinn, was held in Plymouth Church, Oct. 2, the Rev. Dr. Lyman Abbott officiating.

The church was crowded, two commanderies of Knights Templar, two lodges of Masons, the Brooklyn Elks, and other societies being largely represented. Camille d'Arville sang "Ave, Maria," and a male quartette assisted. An immense bower of floral offerings testified to the love and sorrow of a host of professional friends. The pall bearers were Thomas Bagot, Thomas Troy, Charles H. Hoyt, James Smith, Arthur Bell, Edward Trail, Olney Van Dusen, and Benjamin J. Donohue.

The body was placed in a vault at Greenwood Cemetery to await removal and interment at Baltimore.

Among those at the funeral were Madame Cottrelly, Mrs. Grace Gayler, May Newman, Lillian Lewis, Jennie Yeamans, Frank McKee, T. Henry French, Lawrence Hanley, Harry Mann, William Davidge, Lawrence Marsden, Charles T. Ellis, Edwin Knowles, and W. A. Shaw.

MINNIE MADDERN FISKE'S TOUR.

The tour of Minnie Maddern Fiske will begin on Nov. 23, under the direction of A. M. Palmer. She will go directly South, visiting all the principal cities, and spending about five weeks in that section of the country. Managers of Southern theatres have offered unusual inducements in the matter of guarantees in order to secure this attraction. Extended engagements in Chicago and New York will follow later.

Marguerite Merington has finished her adaptation of The Right to Happiness, and that play will be made the principal feature. Miss Merington read the piece to Mrs. Fiske and Mr. Palmer last week. They express the utmost satisfaction with Miss Merington's acquittal of her task. The Right to Happiness is said to be original in plot, and the dialogue of the English version is described as brilliant. An odd and novel part will be played by Mrs. Fiske—a character wholly new to the stage and one fraught with sympathetic interest.

Charles E. Power, who acted as manager for Mrs. Fiske last season, has been re-engaged by Mr. Palmer.

SUNDAY CONCERT AT OLYMPIA.

The Metropolitan Permanent Orchestra, conducted by Anton Seidl, entertained a large audience in the Olympia Music Hall, Sunday evening. An especially interesting feature was the prelude to the third act of Goldmark's new opera, The Cricket on the Hearth, which has won favor in Germany. The number was one of monotonous and involved melody, ending in a most difficult fugue that was exceedingly well played. The soloists were Madame Augusta Zimmermann and Signor Baldanza.

JAMES HERNE'S PLANS.

"I have just come up from Southampton, Long Island, where I've been summering," said James A. Herne to a MIRROR man last Saturday. "My season will open in Harlem on Nov. 9, and I shall continue to tour in Shore Acres for a couple of years to come. George W. Wilson heads the No. 2 company. Mr. Wilson is already on tour with the play covering the cities which I shall not visit. My new play? Oh, it won't be produced for two or three years yet."

A SAVANNAH HOUSE IN A TORNADO.

The Savannah Theatre, Savannah, Ga., C. D. Coburn, manager, was struck, Sept. 29, by a tornado, which tore off the roof, and damaged the building to the extent of from five to six hundred dollars. Fortunately the house was closed, as the storm came early in the day. There will not be any interruption of performances, as Manager Coburn soon had a large force at work, and everything was soon in order.

A RUMOR OF MODJESKA.

A paragraph has been going the rounds of the Western press to the effect that Madame Modjeska would play a joint engagement with Otis Skinner, visiting all the prominent cities late in the season. To a MIRROR man who called upon Frank L. Perley for a verification of the report, that manager denied that Madame Modjeska contemplated any such project. "No one," said Mr. Perley, "is authorized to make any such statement."

REFLECTIONS.

E. E. Rice will give a professional matinee of Evangeline at the Garden Theatre, Oct. 7.

A daughter was born to Mr. and Mrs. Herman Perlet (Belle Thorne) in San Francisco, Sept. 28.

Sibyl Johnstone has returned to the city from her cottage at Atlantic Highlands.

May Haines reappears in A Florida Enchantment after a retirement of five years.

Frank Damrosch's People's Singing Classes have begun most successfully at Cooper Union.

The Ryan and Kelly company opened auspiciously at Corning, N. Y., last week in The Lost Paradise.

Ada Palmer Walker, the Australian prima donna, has joined the Donizetti Quartette, comprising Viola Pratt, contralto; S. P. Veron, basso, and Arthur B. Adamini, tenor, under the musical direction of Chevalier A. Seismit Doda.

Carlton Wells, after a six months' vacation in Europe, has returned to New York.

Herbert Gresham has succeeded George Clarke as stage-manager at Daly's Theatre.

Samuel Joseph Wynn and Alma Carl were married in Jersey City, Oct. 4.

Bertha Welby has formulated plans for the adoption of rational rainy-day costumes by members of the Professional Woman's League.

Manager T. Henry French has issued a neat circular containing reproductions of congratulatory telegrams received by Auguste Van Biene on the 1000th night of The Broken Melody.

Dorothy Kent went on without a rehearsal with Andrew Mack's company at Washington last week and received much favorable comment from the press of that city for her good work.

James R. Adams will play Pinkerton Kopp in A Night at the Circus, instead of Dixey Weed, as at first arranged.

Manager Arthur F. Clarke, of The Wizard of the Nile, and Sadie Searle, were married at the Little Church Around the Corner, Oct. 3. Charles B. Dillingham was best man.

Mark Smith will replace Edwin Stevens in The Gelsha when Mr. Stevens is required in the Daly company.

Under the Polar Star will have a silver souvenir, Oct. 12.

The management of the Daniel Sully company has added a quartette of singers to the organization, and also arranged for a new equipment of scenery and printing.

The new Howard Auditorium, Baltimore, opened Oct 5. Manager Kernan having expended nearly $30,000 upon many improvements, including a palm garden, roof garden, new scenery, and an entirely remodeled interior.

The item which recently announced the Spooner Dramatic company as opening at the Eleventh Avenue Opera House, Altoona Pa., should have referred to the Spooners, Edna, May and Cecil.

William Courtleigh will play Julius Cæsar in the forum scene from Shakespeare's play at the Actors' Order of Friendship benefit, at the Academy of Music next Thursday.

Bert Coote and Nick Long have taken advantage of the reigning fad by issuing a button bearing the portrait of an attractive young woman, surrounded by the legend: "Have You Seen The Other Man's Wife?" Their play is called The Other Man's Wife.

In The Great Diamond Robbery at the Fourteenth Street Theatre last week, W. A. Whitecar reappeared in the part of Dick Brummage. The character offers great opportunity for versatility, and Mr. Whitecar's performance is an admirable piece of work. His make up in the various disguises of the detective is decidedly clever. The company is at the Amphion Theatre, Brooklyn, this week.

"Parlor-Sofa Politics" is the title of a very clever and catchy song just published by Joseph W. Stern and Company. The words are by Maurice E. McLoughlin, and the music is by Morgan Hill, and both words and music are far above the average. Lottie Gilson has introduced this song with pronounced success.

Nettie Bourne, who is to tour this season in My Lady Greyburn and La Belle Russe, under Allen Willey's management, is in town. She will begin on Nov. 9 at Middletown, Conn.

A. M. Palmer will have the sole direction of Minnie Maddern Fiske's tour this season.

Bell's Comedians opened at the Columbia Theatre, Atlanta, last week, breaking the house record.

Edith Craig, soubrette of Norman and Goodman's Funmakers, was recently taken ill at Morgan, Tex., but has now rejoined the company.

Ferris's Comedians open Nov. 5, presenting two new plays, Spontaneous Combustion, by Dick Ferris, and Lottery Ticket 13 by Grace Hayward Ferris. The tour is booked solid to May in the Central States.

Edmund Elton, who played Mephisto in Morrison's Faust last season and who was engaged by Richard Mansfield for this season, has been obliged to cancel owing to the serious illness of his brother.

Adèle Clarke spent September in the New Hampshire mountains, and returns to this city Oct 10.

McSorley's Twins, under direction of Merritt and Davis, is running successfully. Manager Davis, who has been ill, is rapidly recovering his health.

James J. Corbett will open his season in A Naval Cadet at Montreal on Oct. 19.

W. A. Brady has organized a special Trilby company to play the Litt circuit for three weeks, opening at Milwaukee, Oct. 19. The regular Trilby company opened in San Francisco on Oct 5.

The Carrie Lewis company closed until after the election.

Frank W. Mead was arrested in Boston Sept. 30, charged with the larceny of a trunk containing $85 worth of wardrobe, belonging to Etta Al-Albion.

Charles Dickson states that he is the sole owner of Incog and has not disposed of the play, as has been reported.

The Frothingham Theatre, Scranton, Pa., was sold by the sheriff Sept. 26. C. H. Welles, trustee for the execution creditors, bought the property for $43,502.

Dave B. Levis's Uncle Josh Spruceby has enjoyed good business since opening, Aug. 25. The company numbers twenty-five people, including band, orchestra, and Kleine's Magniscope. S. S. Walters is business manager.

Colonel Sinn is being sued by the Montauk Theatre company for $1041 66, which is alleged to be due for rent from Sept. 1 to Sept. 15, 1896. The theatre was leased from Sept. 1 by Colonel Sinn, but as it was not ready until Sept. 15, and, moreover, as the company had agreed to forfeit $100 for every day after Sept. 1 that Colonel Sinn was kept waiting, he feels that the company owes him something. The suit is of a friendly character.

AT THE THEATRES.

Palmer's.—Mary Pennington, Spinster.

Comedy in four acts by W. R. Walkes. Produced Oct. 5.

Dr. Timothy Hale	George Woodward
Geoffrey Armstrong	Frank Atherley
Algy Blomfield	Orrin Johnson
Grigson	Albert Brown
Watson	Lionel Barrymore
Mary Pennington	Georgia Cayvan
Lady Maitland	Anne Sutherland
Prudence Dering	Mary Jerrold
Sue Slocombe	Kate Ten Eyck
Kitty Veale	Winifred McCaull
Jane	Louise Palmer

A play from the pen of the author of that neat little farce, A Pair of Lunatics, was the medium chosen by Georgia Cayvan in which to appear last night as a star for the first time before a New York audience. Mary Pennington, Spinster, won unequivocal praise when first presented in England last Summer, and it had found favor with the playgoers of New England during Miss Cayvan's brief preliminary tour.

The play proved to be well-made, forceful, and an able argument against extending the scope of woman's work. Action is lacking, however, at the beginning, and the incidents are not many in number nor striking in effect, but the dialogue is crisp and entertaining.

The comedy relates the story of a college-bred young woman who has come into a patrimony in the shape of several flourishing mills, which she undertakes to direct. She has notions of her own concerning the servile state of matrimony, and believes that the sexes should be fellows in toil, a belief upon which she attempts to base the operation of the mills, with the natural result. A strike follows the introduction of female labor, and Mary Pennington, unable alone to brave the situation, secures the help of a man, Geoffrey Armstrong, as a partner. Armstrong readily unsnarls the commercial tangle, but gossip begins to connect the names of the partners, and Mary, reluctantly deferring to the custom she despises, proposes a marriage in outward form only. Armstrong assents, but the wedding day is no sooner announced than Lady Maitland, his former sweetheart, appears, and, in jealousy, excites a quarrel between the young partners. Mary then discovers that Armstrong is dearer to her than her "advanced" notions, and a marriage, with no reservation concerning outward form, is the result.

During her long association with the Lyceum Theatre company, Miss Cayvan found no part, with the possible exception of Squire Kate, suited more nearly to her abilities than is the character of Mary Pennington, and the audience was quick to recognize the consistent delicacy of her portrayal.

A cordial reception was accorded the new star, whose first entrance was accomplished in a manner admirably unostentatious. In pathos or in humor, Miss Cayvan's acting was sincerely effective.

Anne Sutherland and Frank Atherly scored individual successes, and the company throughout was most capable. The stage management of Napier Lothian, Jr., is deserving of much praise.

Garrick.—Secret Service.

American drama by William Gillette. Produced Oct. 5.

Brigadier-General Randolph	Joseph Brennan
Mrs. General Varney	Ida Waterman
Edith Varney	Amy Busby
Wilfred Varney	Walter Thomas
Caroline Mitford	Odette Tyler
Lewis Dumont	William Gillette
Harry Dumont	M. L. Alsop
Mr Benton Arrelsford	Campbell Gollan
Miss Kittridge	Meta Brittain
Lieut. Maxwell	Francis Neilson
Martha	Alice Leigh
Jones	H. D. James
Lieut. Foray	W. B. Smith
Lieut. Allison	Louis Duval
Sergeant Wilson	I. N. Drew
Sergeant Ellington	Henry Wilton
Corporal Matson	H. A. Morey
Lieut. Tyree	Donald Macleran
Lieut. Ensing	Martin Schultz
Cavalry Orderly	Frederick Maynard
Artillery Orderly	Raymond Buchan
Messenger from Hospital	J. W. Waterbury
First War Department Messenger	Ira Hards
Second War Department Messenger	C. G. Stevens
Third War Department Messenger	W. E. Hyde
Fourth War Department Messenger	O. A. Boothby
Messenger A	Harry Motto
Messenger B	J. C. Stephenson
Eddinger	James Rickard

Few contemporary playwrights are more skilful than William Gillette in the mere mechanism involved in the construction of a play. Secret Service, the latest work of Mr. Gillette, produced at the Garrick Theatre last night, is perhaps the most expert play that has yet come from his pen. In spirit and detail it is frank melodrama, but the materials employed are more effectively used than in any kindred play of recent birth. Mr. Gillette has devised an excellent intrigue, and within a few minutes after the rise of the curtain he has succeeded in exciting the interest of the audience.

Before the curtain had fallen on the first act, it was plain that Mr. Gillette held his hearers as in a vise; and up to the final curtain fall there was no relaxation of that same absorbed interest.

The scenes of Secret Service are laid in Richmond at the crucial time when the capital of the Southern Confederacy was seriously threatened by the Federal army. Two brothers, named Dumont, members of the U. S. Secret Service, have been detailed to secure control of the Richmond telegraph office. By sending a false despatch to the general commanding the Confederate forces, ordering him to withdraw his forces from a certain point, the Union army will be enabled to break down the defences and capture the city. One of the brothers makes his way into Richmond disguised as a wounded cavalry officer. He makes love to the daughter of the commanding general in the hope of securing control of the telegraph office through her influence. His fictitious passion soon becomes genuine, and overwhelmed with shame at the part he has been playing, he refuses the post she has secured him for fear of involving her in his own disgrace. His identity is ultimately disclosed, he is court-martialed, and sentenced to death. At the critical moment he is offered his parole on conditions that he shall remain in Richmond and perform no more service for his own army. He refuses these terms, but later the hand of his Southern sweetheart steals into his own, his love conquers his patriotism. He concludes that matrimony is preferable to an ignominious death.

The acting was, in the main, excellent. Mr. Gillette, who himself appeared in the principal part, is often effective in his own somewhat limited line. His present role, however, is one that requires something besides stolidity and dry reticence. Mr. Gillette seems to labor under the impression that to be inanimate is to be natural. An occasional sign of life and force would materially improve his performance.

By all odds, the most striking piece of acting was contributed by Campbell Golden, who lent a surprising degree of distinction and individuality to a part that had little inherent strength.

Ida Waterman's sketch of a stately Southern mother, the traditional silver-haired figure, without which a war play would be null, was becomingly picturesque and courtly.

As a high-strung, sensitive Southern girl, Amy Busby displayed almost an excess of nervous force. She rarely succeeded in striking a natural note. Another type of excitable, impulsive maidenhood had a contrastingly natural exponent in Odette Tyler. The others of the cast do not call for undivided attention, though Francis Neilson is deserving of more than a passing word of praise for a capital individual bit.

Secret Service will doubtless have a run.

Garden.—Evangeline.

Burlesque in two acts. Music by E. E. Rice. Book by J. Cheever Goodwin. Revived Oct. 1.

Evangeline	Theresa Vaughn
Catherine	George K. Fortesque
Eulalie	Violet Potter
Mary Anne	Josephine Fairbanks
Elaine	Yvonne La Guerre
Le Blanc	Fred Solomon
Gabriel	Cheridah Simpson
Felicien	May Baker
Basil	Edward Chapman
Captain Dietrich	C. A. Bigelow
Chief of Police	Sherman Wade
The Lone Fisherman	Henry E. Dixey.

Like other good things, Evangeline has had her day. Her golden locks are now hoary. Her vigor has departed with the years. The dews of time have rusted her melodies. Her wit is prehistoric. Unlike Cleopatra, time has staled her and custom has changed her infinite variety.

Just why the astute Mr. Rice should have imagined that Evangeline would bear a revival is not to be fathomed. There was a time when one rejoiced over Evangeline; but that time has fled. One now listens to Mr. Goodwin's puns with reverence rather than with amusement; one admires the audacity of his word-plays, but they no longer convulse. Even the light rhythms of Mr. Rice, which were wont to tickle the musical sense alike of gallery boys and Wagner enthusiasts, are no longer piquant. "Into the Water We Go" sounded once upon a time as delicious as anything in Offenbach; now it has a plaintive ring like "The Last Rose of Summer" or "Home, Sweet Home." It is noteworthy, too, that the number which received the heartiest applause in the revival the other night was an interpolation from an imported English farce that ran here half of last season.

The sole savor of novelty in the revival was imparted by the appearance of Mr. Dixey in The Lone Fisherman, the role which James S. Maffitt has immortalized. It was confidently expected that Mr. Dixey would do something new and startling with the part. With commendable wisdom Mr. Dixey stuck closely to the lines laid down by his predecessor. James Maffitt as a pantomimist has never had his equal in this country, save in George L. Fox. Mr. Dixey, who had an invaluable early training under Maffitt, probably realized the impracticability of rising superior to a man who made a life-study of the art of silent expression.

The other members of the cast were generally acceptable. George Fortesque's delightful performance of Catherine proved as telling as ever. Mr. Fortesque is one of the few burlesque actors who can don skirts without offense. Discretion is always the better part of humor, and the charm of Mr. Fortesque's feminine masquerade lies in his nice sense of discrimination. No question of sex is obtruded. It is a performance that can be recalled with pleasure and enjoyed in retrospection.

As Evangeline, Theresa Vaughn looked bewitchingly pretty. She sang in her old soulful way and simulated affection for Gabriel with charming ingenuousness.

An up-to-date song, exhorting the audience to stand by the gold party, was interpolated by Charles Bigelow. A harp solo by a young woman with the uncommon name of Yvonne La Guerre, was another new feature.

The revival has been made with great care and thoroughness. The scenes glitter in a satisfying way, and the feminine array has the merit of quantity, if not of quality.

But Evangeline is like an old story book—precious, but no longer vital.

Irving Place.—Die Officielle Frau.

Heinrich Conried opened the season at the Irving Place Theatre last Wednesday evening with a German dramatization of Colonel Savage's novel, "My Official Wife"

It will be recalled that several years ago Minnie Seligman tried to star in an English dramatization of the same novel by A. C. Gunter. Hans Oldin, the German dramatist, has followed Mr. Gunter's dramatization in all essential particulars, except that the last act is placed in St. Petersburg instead of Paris.

Colonel Savage was called out at the end of the performance, and in the course of a speech said that he had never seen a better interpretation of the characters or the play on any stage.

Adele Harwig, who made her American debut on this occasion, made a hit in the role of Helene. Arthur Eggeling gave an effective personation of Colonel Lenox, and Herbert Reusch as Sachsa Welitsky and Mathieu Pheil as Baron Frederich were also seen to advantage.

The large audience present heartily enjoyed the performance throughout. The piece was well staged, and Manager Conried was honored with a curtain call at the end of the fourth act. Die Officielle Frau will be presented throughout the week.

Grand Opera House.—Sandow's Olympia.

The big vaudeville company called Sandow's Olympia, opened a week's engagement here last evening and a large audience applauded their efforts to the echo.

The great feature of the programme is a dramatic sketch called Cleon, especially written for Sandow. The scene of the story is laid in ancient Rome, and many thrilling incidents lead up to the finale, in which Sandow holds up a broken bridge over which a horse passes in safety.

Besides Sandow in his feats of strength the programme includes the Rossow Midgets in their funny boxing act; Alcide Capitaine, "the perfect woman;" Wood and Sheppard, the musical comedians; Jessie Merrillees, of the famous trio; Mandola, juggler, and Muldoon, the wrestling pony.

Fourteenth Street.—A Happy Little Home.

George W. Monroe kept a big audience laughing for three hours last evening in his comedy, A Happy Little Home. He has surrounded himself with a clever company, nearly every member of which contributes a pleasing specialty. Those who made hits were Ollie Redpath, Eva Randolph, Dorothy Drew, Pheeny Elsnor, Minerva Burroughs, Annie Lloyd, Edna Barrett, Kate Norton, Herbert Flansburgh, John Byrne, Benjamin Hammond, and Tommy Shirley.

At Other Houses.

KNICKERBOCKER.—Francis Wilson has found a popular opera in Half a King, which is drawing crowded houses.

ACADEMY.—Under the Polar Star continues to attract large and enthusiastic audiences.

BIJOU.—My Friend From India will re-open this house this (Tuesday) evening.

BROADWAY.—Jefferson De Angelis still appears in The Caliph.

COLUMBUS.—Human Hearts returns to town with promise of a prosperous week.

DALY'S.—The Geisha, with its pretty girls and catchy music, pleases crowded houses.

EMPIRE.—John Drew's success in Rosemary is the event of the season thus far. The receipts for the first month were $37,000.

FIFTH AVENUE.—Lost, Strayed or Stolen amuses a crowded house at each performance.

HARLEM OPERA HOUSE.—Edward Harrigan reappears here this week as Marty Malone.

HERALD SQUARE.—Evans and Hoey have A Parlor Match to burn for delighted crowds, and Anna Held assists them.

HOYT'S.—Sue is in its closing week, giving way Oct. 12 to A Florida Escampment.

LYCEUM.—E. H. Sothern is daily adding new laurels to his wreath of success in An Enemy to the King.

OLYMPIA.—Santa Maria attracts large audiences, and some of its melodies are already heard on the streets.

PEOPLE'S.—The Land of the Living, recently seen at the Grand, comes back to town with all its former thrills.

STAR.—The Lilliputians are filling the theatre with The Merry Tramps.

BROOKLYN THEATRES.

Amphion.—The Great Diamond Robbery.

Wheeler and Alfriend's melodrama of New York life, The Great Diamond Robbery, is the attraction at the Amphion this week, the opening being deferred to Tuesday night, a political meeting having had possession of the theatre on Monday. The many sensational climaxes and situations of the play, in addition to a cast of unusual strength, have made the attraction a strong drawing card, and a big week is assured them. There are several newcomers in the cast, including Rose Eytinge, who essays the part originally played by Mme. Janauschek. Miss Eytinge, always a finished artist, has won new laurels in this role. W. A. Whitecar shows his versatility as Dick Brumridge, an heroic character, assuming many disguises. Mrs. Yeamans will continue to play the part of Mrs. O'Geohan, in which she proved successful last season. Edward Ames will be entrusted with the role of Frank Kennett, while Ellen Cummens, George C. Boniface, and others will play their former parts.

Columbia.—Proctor's Novelty Company.

Proctor's Big Novelty company began a week's engagement here on Monday evening and each and every member of it made a big hit. Johnstone Bennett and S. Miller Kent appeared in the new comedietta, A Quiet Evening at Home, which is cleverly written and well played. George Lockhart's elephants proved a revelation to those who had never seen them before, and Boney made a hit all by herself. The Brothers Horn were very amusing in their boxing act. The other performers were very successful, they included the Two Bostons, Arnim and Wagner, May Evans, Gertrude Mansfield, Herr Grais and his baboon and donkey, and the Pantzer Brothers. Next week DeWolf Hopper in El Capitan.

Park.—A Night in New York.

Nellie McHenry is a great favorite in Brooklyn, and a large audience gave her a warm welcome on Monday evening. Her play, A Night in New York, by H. Grattan Donnelly, is a very amusing piece. The scene at the French Ball in Madison Square Garden went especially well. Miss McHenry's good spirits made the scenes in which she appeared go with great vim. Prominent in her support are John Webster, Charles Morrison, Charles Eastwood, J. Hayes, Joe Sparks, Henrietta Lee, Helen Da Carte, Viola Raynore, and La Petite Rosa.

Next week Ida Fuller's Vaudevilles.

Gaiety.—A Gay Old Boy.

Joseph Hart began a week's engagement at the Gaiety on Monday, presenting his successful farcical comedy, A Gay Old Boy. The play was seen several times in Brooklyn last season, proving to be one of the most entertaining pieces of its kind. Since its last appearance many additional features have been added, including Fleurette, the well-known dancer. The company includes among others clever little Carrie De Mar, Al Leech, Frank Gardiner, Leona Amrose, and Robert Evans. The Last Stroke comes next week.

Montauk.—Mrs. Ponderbury's Past

Stuart Robson and his excellent company began a week's engagement on Monday evening, presenting for the first time in Brooklyn his three-act comedy, Mrs. Ponderbury's Past. Mr. Robson was in his element as Ponderbury, and his comedy work in the various scenes met with the heartiest kind of approval, and laughs were frequent throughout the performance. A new curtain-raiser, Mr. Gilman's Wedding, in which Mr. Robson appeared as a young husband, preceded the longer play.

American.—Captain Herne, U. S. A.

Captain Herne, U. S. A., the military drama, with its big scenic effects and James Jay Dowling in the title role, holds the boards at the American this week. The presenting company is a particularly strong one, and besides the star includes Myra Davis, Lucille La Verne, Wright Huntington, and R. F. McClannin.

FRANK L. PERLEY'S ENTERPRISES.

Frank L. Perley made a quick trip through New England last week attending the openings of two of his attractions. In Boston he saw Mr. Hilliard in his new play, The Mummy, and in Manchester, New Hampshire, he heard the Bostonians in their new opera, An Mexico.

"The Bostonians," said Mr. Perley," have at last secured the first class tenor they have looked for so long. Mr. McDonald says that W. E. Philp is to-day what Tom Karl was in his palmiest days. Mr. Hilliard's new play, The Mummy, has had an auspicious opening in the Hub. I don't say that it is the most laughable, the wittiest and the most scintillating play we have had thus far. But I think it will prove the comedy novelty of the season. Mr. Hilliard has a part in which he is thoroughly at home.

"I have secured J. H. Stoddart for a special engagement in his old part of Joe Aylmer in The Sporting Duchess. The company is now rehearsing under R. A. Roberts."

MRS. BERNARD-BEERE DYING

As we go to press a cablegram has been arrived here from London stating that Mrs. Bernard-Beere is reported to be dying. Mrs. Beere is a daughter of Wilby Whitehead, of Norfolk, England. She studied acting with Hermann Vezin, and made her first appearance on the stage in 1876 at the Opera Comique, where she acted for two months. After her marriage to Captain E. C. Dering she left the stage, but her husband's death occurred soon afterward, and she returned to it, giving a very successful personation of Julia in The Rivals at the St James's Theatre. She also acted Lady Sneerwell at the same theatre with great success.

Mrs. Bernard Beere then appeared at the Royalty Theatre as Lady Mantonville in a play called Scandal. During the same year she also played into round of the old comedies at the Crystal Palace. In 1878 she acted leading roles in Mrs. Chippendale's provincial company.

In January, 1879, she commenced a series of morning performances at the Olympic Theatre, where she appeared in a round of old comedy roles. She appeared as Lisa in the first performance W. S. Gilbert's Gretchen on March 29 of the same year at the Olympic.

In December, 1881, she acted the Princess de Bouillon to the Adrienne Lecouvreur of Madame Modjeska at the Court Theatre. On March 1 of that year she appeared as Sangere in the first performance of Henry J. Byron's adaptation of Michael Strogoff, and on Nov. 7 she acted Lady Maude Kennedy in Dion Boucicault's drama called Mimi.

In 1882 she appeared in the English provinces as Bathsheba Everdene in Far From the Madding Crowd. She subsequently appeared for many nights in the same part at the Globe Theatre in London. She acted Dora Steer in The Promise of May at the same theatre, of which she undertook the management on Nov. 11, 1882. She acted Lady Hilda in Broken Hearts at the Savoy Theatre when W. S. Gilbert appeared as Florian.

During the past ten years her greatest successes have been in Fedora, La Tosca, Lena Despard, Peril, and Lords and Commons.

In 1893 Mrs. Bernard Beere played the part of Norah Haulan in A Life of Pleasure at the Drury Lane Theatre. The same piece was produced in this country under the title of Burmah. In 1887-88 Mrs. Beere managed the Opera Comique in London, and it was during her management of that house that the English critics had occasion to compare her artistic acting in the death scene of the play adapted from "As In a Looking Glass" to the acting of Sarah Bernhardt in the same scene.

In 1892 Mrs. Bernard-Beere came to America under the management of Marcus Mayer, appearing for the first time in New York at Hammerstein's Manhattan Opera House on Nov. 14. Her opening role was Lena Despard in the play of the same name (adapted from the story of "As In a Looking Glass"). On Nov. 22 she appeared in the title-role of Ariadne at the same house. Her American tour, however, proved a failure. She accordingly closed her season in Brooklyn the week following, and shortly afterward returned to England.

Mrs. Beere is tall and slender, with a mobile face, a mouth of character, and possessed an easy deportment on the stage in quieter scenes, evidently due to good breeding. The critics here conceded her cleverness, but could not detect any trace of genius such as warranted some of her enthusiastic admirers among the London critics to place her acting on the same artistic level as that of Sarah Bernhardt. She evinced, however, great ability as an actress, and fully deserved the high position she held on the London stage.

HARRY ROGERS'S NEW PLAY.

Harry Rogers, who has made a hit as the Jew in Marty Malone, will start on a starring tour after the election in a new play called The Costermonger, the title of which has been copyrighted in England and America. The scenes are all laid in this country, and the play deals with the adventures of an English coster who comes to America to make his fortune. The first act is finished, and Mr Rogers is very much pleased with it. The second and third will be ready shortly, when the company will be engaged and rehearsals begun. Mr. Rogers has great ambition and hustling ability, and will no doubt make a success of his venture.

THE ELKS' BENEFIT.

The annual benefit of the B. P. O. Elks is announced to take place here at the Fifth Avenue Theatre on Thursday, Nov. 12. The Committee of Arrangements consists of Colonel T. Allston Brown, chairman; James Armstrong, Samuel L. Tack, C. E. Udell, W. Lloyd Bowron, Harry Palmer, Daniel Frohman, Charles E. Evans, Frank Mordaunt, Tony Pastor, J. Wesley Rosenquest, and Joseph Murphy.

UNDER THE BLACK FLAG.

T. J. Myers, agent for Tennessee's Pardner, sends from Missouri a full list of plays advertised by Frank E. Long, including The Widow Jones, In Missoura, Pudd'nhead Wilson, The Fakir, The Great Diamond Robbery, The Girl I Left Behind Me, Humanity, Rush City, On the Mississippi, The Dazzler, The New South, Darkest Russia, Too Much Johnson, and In Old Kentucky. Long and his pirate crew now admit women free on Mondays, and promise to give away a bicycle every Saturday night.

Harry Lindley, manager of the Ottawa, Can., Music Hall, has a company on the road pirating Aristocracy.

"Hoyt's Comedy company" are in Michigan advertising Trilby, A Texas Steer, Other People's Money, and In Old Kentucky, with original paper.

CHARLES FROHMAN'S PLANS.

"Augustus Thomas is at work on a new version of Boucicault's Long Strike," said Charles Frohman yesterday, "and I intend to give the play a big production at one of the popular houses this season. Mr. Stoddart will, of course, be seen in his original part of Moneypenny."

"When will the Empire stock company return to New York, Mr. Frohman?"

"I have postponed their return to the home theatre till Dec. 3. Mr. Drew's first five weeks in Rosemary have proved the biggest five weeks' business in the history of the Empire Theatre."

"When are you going to make another trip abroad?"

"Mr. Drew and I sail for England on May 1. An English dramatist is at work on a new play for Mr. Drew, and if it satisfies expectations he will try it in London before his return. At the London Comedy Theatre, this week, Mr. Hawtrey tries a play of his own; then comes a production of Augustus Thomas's comedy, Don't Tell Her Husband."

"There is a rumor that Sue is to remain in New York. Is that right?"

"Sue goes to Hooley's Theatre, Chicago, for the weeks of Oct 26 and Nov. 2 Then the play returns to New York for an indefinite run."

"At what theatre?"

"Either the Garrick or the Garden."

"How long will Evangeline remain at the Garden?"

"The original contract is for four weeks. I don't imagine the burlesque will run much longer."

"When will The Sign of the Cross be produced here?"

"Following Francis Wilson's engagement at the Knickerbocker. The opening night has been arranged for Nov. 9. As you know, The Sign of the Cross is in its second year in London. Another play which has a two years' record abroad will shortly get a New York hearing. I refer to The Two Vagrants, which is still enjoying phenomenal success at the Ambigu in Paris."

"What will be Miss Nethersole's *prix de resistance* this season?"

"Presumably Joseph Hatton's play, When Greek Meets Greek."

ELIHU R. SPENCER'S TOUR.

The tour of Elihu R. Spencer in Othello The Merchant of Venice, Romeo and Juliet, and Damon and Pythias will begin in Bradford, Pa., on Nov. 13. Mr. Spencer will have the scenery, costumes, and properties used by the Hanford-Spencer-O'Brien company last year. Frank Hennig, for a number of years leading man with Thomas Keene and Isabel Pengra, late of Charles Frohman's forces, will be the leading support. Others in the company are: George Macomber, Richard Buhler, John Hoffman, members of the company last season; James Harrison, George D. Parker, Harley Renegue, James E. Peyton, W. H. Murray, Louis Stetzman, Ruth Holt, Helene Courtenay, and Mabel Richards.

MATTERS OF FACT.

The Wheel of Fortune, Florence Bindley's new melodrama, has been copyrighted, and a copy of same deposited with the Librarian of Congress by the Dittmar Brothers. Managers are warned against using this title, as it is full, protected.

The Pawtucket Opera House at Pawtucket, R. I., will be conducted as a popular-price house, the prices ranging from 10 to 50 cents. Three-night and week stands will be booked by Manager John E. Stokes, who has open time after Nov. 2.

A half interest in a successful melodrama can be bought by a person having $900 to invest, by addressing "Winner," care this office.

The Auditorium at Peoria, Ill., has played to big business since Augustin Neuville has taken hold of it. He is playing strong attractions for three nights at popular prices. He has still some open time.

John McGhie, the musical director of Lost, Strayed or Stolen, has composed two songs, one a negro melody, "I'se Goin' Up to Heaven in a Balloon," and the other a ba lad, "See My Smiling Face." They are both in the hands of the publisher, and will be on sale in a few days.

A Columbia bicycle is to be presented to Allie Gilbert at the big A. O. F. benefit, Oct. 8, Miss Gilbert having proven herself the best auctioneer of seats for the benefit.

Leon M. Carter, who has been the popular manager of the Grand Opera House, Shreveport, La., for a number of seasons, has renewed his lease for the next five years. Shreveport has always been an excellent city for high-grade attractions, and Manager Carter has made his cosy playhouse popular with both the public and visiting combinations. The bookings for 1896-97-98 are being attended to by the American Theatrical Exchange.

Jessie Burnett is disengaged and invites offers for leads, heavies and comedy roles. Letters addressed in care of this office will reach her.

Satin-scent perfumes manufactured by Albert F. Wood, of 685 Wood Avenue Detroit, Mich., are lasting extracts of real blossoms and are used by many professionals, who speak well of their qualities. Samples will be sent by Mr. Wood upon application.

Thanksgiving Day is open to a good attraction at Goshen, Ind.

Leading lady and man and other prominent people are wanted at their lowest salary for an attraction which opens Nov. 9, by "A. A. M.," care this office.

Neil Litchfield continues to prove a strong drawing card with Anna Eva Fay. His Yankee specialty is a great go.

The Auditorium, Toledo, O., is one of the best concert and lecture halls in that city. It is on the ground floor, and seats 1000. Manager Bert St. John is now booking bands, concert companies, lecturers, and others not requiring scenery, for the balance of the season.

William Robyns, who has played several prominent roles in Human Hearts, wants a strong sensational comedy-drama with novel mechanical effects, and requiring but a small cast.

Day H. Elmore, who has had experience as advance agent and manager, wants engagement. His address is 308 Herkimer Street, Buffalo, N. Y.

The Composite Printing Company, of 123 West Fortieth Street, do all kinds of theatrical stationery printing at very reasonable prices.

Jacob Litt has three consecutive weeks open on his circuit of theatres beginning Nov. 1. They can be had by strictly first-class attractions only. Mr. Litt's offices are in the Knickerbocker Theatre Building.

Francis and Alice Gaillard, the popular baritone and contralto singers respectively, have not yet closed for this season. They may be addressed at their residence at Little Ferry, N. J.

Hervie Hoverter is no longer connected with the management of the Bijou Theatre, Harrisburg, Pa., it being under the control of M. P. Johnson who will fill contracts made by the late manager.

Good open time may still be had at the Van Curler Opera House, Schenectady, N. Y., which continues under the management of C. H. Benedict. Schenectady is a good show town of 30,000 inhabitants, and the possessor of a first-class theatre.

Thanksgiving Day is always a big day at Wilkesbarre, Pa., where the receipts for this day for the past three years have averaged over $1200. This day can be had by a first-class attraction. Thanksgiving is also open at Johnstown, and may be secured by addressing John D. Mishler at Reading, Pa.

Albert Anderson, musical director, is at Liberty. His address is 724 Amsterdam Avenue.

Manager Thomas G. Leath, of the Academy of Music, Richmond, Va., offers a certainty to the right attractions to play the week of Dec. 28 at the above house.

T. H. Winnett has just established a theatrical emergency bureau whose object is to fill the open time of theatres and attractions caused by sudden cancellations. Mr. Winnett has an office in McConnell's Exchange.

George C. Staley played Tulkinghorn in Bleak House in Brooklyn, last week, and scored a most pronounced hit in the part. The Brooklyn press were unanimous in praising his work.

NEW YORK THEATRES.

GARDEN THEATRE Cor. 27th St., and Madison Ave.
CHARLES FROHMAN . . . . . Manager
PRETTY GIRLS, MERRY MUSIC, SPECIALTY DANCERS, CLEVER COMEDIANS,
RICE'S GRAND PRODUCTION OF
EVANGELINE
With Henry E. Dixey, Theresa Vaughn, George Fortescue, Charles Bigelow, Fred Solomon and 60 others.
Evenings at 8. Mats. Wed. and Sat.

GARRICK THEATRE 35th STREET, Near BROADWAY.
Richard Mansfield, Lessee . . Charles Frohman, Mgr.
SECRET SERVICE
A New American Play by WM. GILLETTE,
the author of Held by the Enemy,
Management Chas. Frohman.
Evenings at 8. Matinee Saturday only.

BROADWAY THEATRE
Broadway and 41st Street.
Mr. ANDREW A. McCORMICK . . . . . Manager
Handsomest and safest theatre in the world.
LAST WEEK
Of the current success
THE CALIPH
Brimming over with Mirth and Music, by the
JEFFERSON DE ANGELIS
Comic Opera Company.
Seats now ready. Matinee Saturday at 2.

GRAND OPERA HOUSE
8th Avenue and 23d Street.
AUGUSTUS PITOU . . . . . Lessee and Manager
J. DUKE MURRAY . . . . . Business Manager
Matinees Wednesday and Saturday at 2
SANDOW'S OLYMPIA
and his "ALL STAR"
Vaudeville Company.

KNICKERBOCKER THEATRE
Cor. 38th St. and Broadway.
AL. HAYMAN & CO. . . . . Proprietors
4th BIG WEEK. CROWDED ALL THE TIME.
The leading success in New York.
FRANCIS WILSON
In the new comic opera
HALF A KING
Management of A. H. Canby.
Evening at 8. Matinee Saturday.

HOYT'S THEATRE 24TH STREET, near Broadway.
HOYT & McKEE . . . . . Props. and Mgrs
LAST WEEK
BRET HARTE'S PLAY
SUE
Management Charles Frohman.
Evenings 8.30. Matinee Saturday at 2.
Oct. 12—A FLORIDA ENCHANTMENT.

EMPIRE THEATRE BROADWAY AND 40TH ST.
CHARLES FROHMAN . . . . . Manager.
2d Month.
Greatest Empire Success.
JOHN DREW
Management Chas. Frohman.
In the famous comedy
ROSEMARY
By Louis N. Parker and Murray Carson.
Evenings 8:20. Matinees Wed. and Sat.

DALY'S BROADWAY AND 30th
Under the Management of Augustin Daly.
Every evening 8:15. Matinees Wed. and Sat. at 2
Most fascinating performance in town.
George Edwardes' Japanese Musical Comedy THE
GEISHA
Dorothy Morton, Van Rensselaer Wheeler, Edwin Stevens, William Sampson, Herbert Gresham, and Violet Lloyd.

HERALD SQUARE THEATRE
CHARLES E. EVANS . . . . . Proprietor
W. D. MANN . . . . . Manager
33d week of crowded houses
EVANS & HOEY
A PARLOR MATCH
and the beautiful Parisienne
MLLE. ANNA HELD
Only Matinee Saturday.

LYCEUM THEATRE 4th Avenue 23d Street.
DANIEL FROHMAN . . . . . Manager
2d month. Another Lyceum Success
Mr. E. H. Sothern
in a new romantic play
An Enemy to the King
By R. N. Stephens.

PASTOR'S Continuous Performances. 14th St. bet. 3d and 4th Aves.
THE WONDROUS KINEOPTIKON.
George Evans, The Honey Boy, Mollie Thompson, C. W. Littlefield, Maud Nugent, Annie Sylvestre, Lillian Leslie, and Tiney Shattuck. Cosmopolitan Trio, Devaro Wire King, Murphy and Andrews, Baron Duo, Bates and Bates, Valentine Sisters, Marion Pearl, Flossie Hughes.

"Just An American Girl!"
KITTIE MITCHELL
At HAMMERSTEIN'S OLYMPIA,
Commencing MONDAY, OCTOBER 5, 1896.
SEASON 1897-98. STARRING IN
THE QUEEN OF BOHEMIA
Direction M. J. JACOBS, No. 1440 BROADWAY, N. Y. City.

NEW YORK THEATRES.

B. F. KEITH'S NEW UNION SQUARE THEATRE
E. F. ALBEE, - - - General Manager.
J. AUSTIN FYNES, - - Resident Manager.
Devoted to Mr. Keith's Original Idea.
CONTINUOUS PERFORMANCE
Successful Since July 6, 1893.
BEST VAUDEVILLE IN NEW YORK

WEBER & FIELDS'S BROADWAY MUSIC HALL
Broadway and 29th Street Matinees Tues and Sat.
Jos. Herbert's "Art of Maryland."
Herbert's "BREEZE" Thursday, Oct. 8.
Olio this week: John Kernell, Fields and Lewis, Imogene Comer, The Pays, Johnson, Davenport and Lorelio, Farrell and Taylor.

HAMMERSTEIN'S OLYMPIA Broadway & 46th Street
Evenings at 8:15. MUSIC HALL. Admission 50c.
GREAT NEW BILL.
THEATRE—SANTA MARIA
Concert Hall. Promenade Concerts.

14TH STREET THEATRE NEAR 6TH AVE.
I. WESLEY ROSENQUEST . . . . . Manager
Reserved Seats, Orchestra Circle and Balcony, 50 cts.
GEO. W. MONROE AS LULU
in A HAPPY LITTLE HOME
Next week—THE CHERRYPICKERS.

STAR THEATRE Broadway near 13th St.
Under Direction of R. M. GULICK & CO.
HOLLIS E. COOLEY . . . . . Resident Manager.
Mats. Wed. and Sat., 2:15 Evenings at 8:15.
LILIPUTIANS IN MERRY TRAMPS
3 GRAND BALLETS.

KOSTER & BIAL'S
ONLY MUSIC HALL IN AMERICA.
Nothing But Foreign Stars.
CISSY FITZGERALD. The Sisters Barrison
AND SIXTEEN GREAT ARTISTS.

BROOKLYN THEATRES.

AMPHION THEATRE
EDWIN KNOWLES . . . . . Proprietor
LEE OTTOLENGUI . . . . . Acting Manager
THE GREAT DIAMOND ROBBERY
Next week—Edward Harrigan in Marty Malone.

C3L. SINN'S MONTAUK THEATRE
The Elite Theatre of Brooklyn.
Col. Wm. F. SINN, PROPRIETOR.
This week—Matinees Wed. and Sat.
STUART ROBSON With Madame JANAUSCHEK
in MRS. PONDERBURY'S PAST

COLUMBIA THEATRE
DAN'L FROHMAN & AL. HAYMAN . . . Props.
HARRY MANN . . . . . Mgr.
Week beginning Oct. 5.
Proctor's Big Novelty Company
Next week—DeWolf Hopper Co.

PARK THEATRE
A. M. PALMER & EDWIN KNOWLES . . Mgrs.
NELLIE McHENRY
in A NIGHT IN NEW YORK

WILKESBARRE
On Account of MINNIE MADDERN FISKE Changing Her Route
THANKSGIVING DAY OPEN
Average last three years, $1229. First-class attractions only wanted. Day also open at
JOHNSTOWN
Address JOHN D. MISHLER, READING, PA.

ARNETTA WOOD'S
CHILDREN'S SCHOOL FOR ELOCUTION AND VAUDEVILLE
The Barrington, 1497 Broadway,
ENDORSED BY
EMPIRE THEATRE DRAMATIC SCHOOL
MRS. WOOD, Sole Teacher.
LITTLE TUESDAY.

LEON M. CARTER
Takes great pleasure in announcing that he has leased
The Grand Opera House,
SHREVEPORT, LA.,
For a term of years.
Now Booking Season 1896-97.
Address American Theatrical Exchange, Knickerbocker Theatre Building, New York.

Lumiere Cinematographe.
Wonderful for Beauty and Clearness.
The enormous success of the CINEMATOGRAPHE is due to the great care and scientific skill of the Messrs. Lumiere. The best photographic and technical talent in Europe is engaged in the great works of the Messrs. Lumiere upon these pictures and machines. This is the SECRET of their marvelous success.
NEW VIEWS ARRIVING WEEKLY.
By special invitation private exhibitions are being given before the crowned heads and courts of Europe. Crowds are daily thronging to see it wherever shown. It delights men and women; young and old alike are charmed with its pictures of life and motion.
Among the notable scenes are the Charge of French Cuirassiers, March of 96th French Infantry, Crowning of the Czar, Demolition of Building, Emperor Francis Joseph at Budapest, Pigeons in Venice, Aquarium, Cavalry Battle, etc. New and beautiful American scenes will be soon added.
Address for State rights or leasing.
LUMIERE CINEMATOGRAPHE,
29 W. 30th St., N. Y.

ARE YOU BOOKED
—FOR THE—
Week of Dec. 28th
THIS SEASON? I WILL
Give a Certainty
to the right kind of company.
I also have open time in February. If you are afraid of the town write me how much you want.
THOMAS G. LEATH,
Academy of Music, Richmond, Va.

THEATRICAL EMERGENCY BUREAU.
Theatres or companies with sudden open time supplied immediately with either attractions or dates
T. H. WINNETT.
McConnell's Exchange, Knickerbocker Theatre, Building, N. Y. City.

WANTED.
I have a strong sensational comedy drama, in 4 acts. Good catchy title, some mechanical effects never done before, good situations, thrilling climaxes, plenty of comedy, and plays with a small cast. Would like to communicate with some manager or backer, who has from $3000 to $6000 Cash
WILLIAM ROBYNS, this office

WANTED LEADING LADY, Ingenue, Leading Man, Light Comedian, Old Man, and Juvenile. State lowest salary. Company opens Nov. 9. Address A. A. M., care DRAMATIC MIRROR.

WANTED RELIABLE PARTY TO MANAGE BOY Hypnotist. Address B., MIRROR office.

PROFESSIONAL CARDS.

NEIL LITCHFIELD
Yankee Comedian and Mimic
STELLA MILLER-LITCHFIELD
Musician
With Anna Eva Fay Company.
Evening Journal, Ottawa, Can., Sept. 30, 1896.
The laughmaker, Neil Litchfield, captured the house, and he was called back again and again. The audience laughed till their sides ached. Stella Litchfield, in her violin solos and imitation of a church organ on her violin, also got a hearty reception.
Permanent address, Blissfield, Mich.

AUGUSTUS P. THOMAS
Directing the Tour of
MR. EMMETT CORRIGAN.

Francis Gaillard
Baritone.
Alice Gaillard
Contralto.
AT LIBERTY Address Little Ferry, N. J.

ALBERT ANDERSON
MUSICAL DIRECTOR,
AT LIBERTY. 724 Amsterdam Ave., N. Y.

HARRY DICKESON
Address DRAMATIC MIRROR.

FRED MOWER
AS COL. PRESTON.
Fred Mower's Colonel Preston is as true to life as could possibly be presented and stands head and shoulders above the portrayal of the character as given here a year ago.—*Fargo (N. D.) Forum.*
In ALABAMA.

ELEANORE BARRY
Invites offers for Season 1896-97.
101 West 84th Street

DATES AHEAD.

Managers and Agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in our subsequent issue, dates must be mailed so as to reach us on or before that date.

DRAMATIC COMPANIES.

A LION'S HEART (Carl A. Haswin, prop.; W. H. Oviatt, mgr.): Washington, D. C., Oct 5-10.

ANDERSON THEATRE: Saunemin, Ill., Oct. 5-10.

A BREEZY TIME (Fitz and Webster, Props.: Edwin Clifford, mgr.): Columbus, Ind., Oct. 6, Rushville 7, Connersville 8, New Castle 9, Dunkirk 10, Montpelier 12, Ft. Wayne 13, Paulding, O., 14, Defiance 15, N. Baltimore 16 Sandusky 17.

ALABAMA (Clement Bainbridge, mgr.): Butte City, Mont., Oct. 7-10, Spokane, Wash., 13, Pendleton, Ore., 15, Seattle, Wash., 20, 21.

A HIGBY'S FROLIC (Sylvester Maguire, mgr.): Marshall, Tex., Oct 6, Shreveport, La., 7, Ruston 8, Natchez, Miss., 10, Pine Bluff Ark., 13, Hot Springs 14, Little Rock 15, Fort Smith 16, Fayetteville 17, Joplin, Mo., 18.

AMERICAN DRAMATIC (Logue and Hamilton, mgrs.): Hutchinson, Kans., Oct 4-10, Wichita 11-17.

AGNOTT AND CLIFTON: York, Pa., Oct. 5-10.

AN INNOCENT SINNER (Ben Tuthill, mgr.): Washington, D. C., Oct. 5-10.

A BAGGAGE CHECK (Blaney's, W. S. Butterfield, mgr.): Portsmouth, N. H., Oct. 6, Dover 7, Togus, Me., 8, Lewiston 9, Portland 10.

A BOY WANTED (Blaney's; Clay T. Vance, mgr.): Cleveland, O., Oct. 6, 7, Toledo 8-10, Cincinnati 12-17, St. Louis, Mo., 18-24.

A RAILROAD TICKET (W.W. Freeman, mgr.): Marshalltown, Ia., Oct. 6, Boone 7, Des Moines 8-10, Sioux City 12-17.

A BOWERY GIRL (Florrie West; Williams and Rosenburg, mgrs.): St Louis, Mo., Oct. 4-10.

A BOWERY GIRL (Lillian Keene; Edw. Rowland, bus. mgr.): Salt Lake City, Utah, Oct. 6.

AFTER DARK (William A. Brady, mgr.): Manchester, N. H., Oct. 6, Amesbury, Mass., 7, Lawrence 8, Lowell 9, 10.

ANDREW MACK (D. W. Truss and Co., mgrs.): Brooklyn, N. Y., Oct. 5-10.

ALCAZAR STOCK (Belasco, Doane and Jordan, mgrs.): San Francisco, Cal.—indefinite.

BANCROFT THE GREATEST (Ed. L. Roome, stat.): Wilmington, N. C., Oct. 6, Charleston, S. C., 7.

BITTNER THEATRE (W. W. Bittner, mgr.): Omaha, Neb., Oct. 5-10.

BLACK SHEEP (Hoyt and McKee, mgrs.): Philadelphia, Pa., Sept. 21 Oct. 17.

BENNETT-MOULTON COMEDY (Monte Thompson, mgr.): Bath, Me., Oct. 5-10, Bangor 12-17, St. John, N. B., 19-31.

BUSCH OF KEYS (Gus Bothner, mgr.): Scranton, Pa., Oct. 6, 7, Wilkesbarre 8-10, Hazelton 12, Shenandoah 13, Ashland 14, Lansford 15, Allentown 16, Reading 17, Washington, D. C., 19-24.

BULL COMEDIANS (George H. Bell, mgr.): Columbia, Tenn., Oct. 5-10, Nashville 12-17, Columbus, Ga., 19-24.

BUCKLER STOCK (George Buckler, mgr.): Staunton, Va., Oct. 5-10, Harrisonburg 13-17, Lexington 19-24.

CHINNIE FADDEN (George Bowles, mgr.): Buffalo, N. Y., Oct. 6, 7, Detroit, Mich., 8-10, Chicago, Ill., 11-31.

CHARLEY'S AUNT (Julius Cahn, mgr.): Milwaukee, Wis., Oct. 4-10, Chicago, Ill., 11-17, Kansas City, Mo., 18-24.

CARRIE LOUIS (Edwin De Courcy, mgr.): Johnstown, Pa., Oct. 5-10, Lebanon 12-17.

CAPTAIN HERNE: Brooklyn, N. Y., Oct. 5-10.

CHAUNCEY OLCOTT (Augustus Pitou, mgr.): Kansas City, Mo., Oct. 5-10, St. Louis 12-17.

COOTE AND LONG (E. C. White, mgr.): Beaumont, Tex., Oct. 6, Galveston 7, Houston 8, San Antonio 9, 10, Austin 12, Belton 13, Temple 14, Waco 15, Corsicana 16, Hillsboro 17, Fort Worth 19.

CHERRYPICKERS (Augustus Pitou, mgr.): New York city Oct. 12—indefinite.

COTTON SPINNER (Rich and Maeder, mgrs.): Albany, N. Y., Oct. 6, Rome 7, Syracuse 9, 10.

COTTON KING (Wm. A. Brady, mgr.): Salem, Mass., Oct. 6, Marlboro 7, Chelsea 8, Lynn 9, 10.

CARR COMEDY: Parette, Mo., Oct. 5-10, Waverly 12-17.

CLAY CLEMENT (Ira J. La Motte, mgr.): Toledo, O., Oct. 6-8, Columbus 9-11, Portsmouth 12, Urbana 13, Hamilton 16, Ft. Wayne, Ind., 17, Chicago, Ill., 19-24.

COON HOLLOW (Al Caldwell and Co., mgrs.): Greenfield, Ind., Oct. 6, New Albany 7, Owensboro, Ky., 8-10, Louisville 12-17, Washington, D. C., Sept. 24.

DENMAN THOMPSON (Harry Watcham, mgr.): Boston, Mass., Sept. 7 Oct. 24.

DARKEST RUSSIA (Sidney R. Ellis, mgr.): Kansas City, Mo., Oct. 4-10, Lawrence, Kans., 12, Topeka 13, Leavenworth 14, St. Joseph, Mo., 15, Lincoln, Neb., 16, Sioux City, Ia., 17, Omaha, Neb., 18-21, Council Bluffs, Ia., 22, Grand Island, Neb., 23, Hastings 24.

DE LEON COMEDIANS: Liverpool, O., Oct. 5-10.

DAN SHERMAN (Old Dan Tucker): Washington, D. C., Oct. 5-10.

DIXIE LAND (McIntyre and Heath, props.): Temple, Tex., Oct. 6, Waco 7, Hillsboro 8, Corsicana 9, Fort Worth 10, Dallas 12-13, Sherman 14, Gainesville 15, Denison 16, Paris 17.

DOWN IN DIXIE (Davis and Keogh, mgrs.): Indianapolis, Ind., Oct. 5-10, St. Louis, Mo., 12-17, Chicago, Ill., 18-24.

DAN SULLY: Philadelphia, Pa., Oct. 5-10.

DANIEL R. RYAN AND JAMES F. KELLY (L. C. Reeves, mgrs.): Horsellville, N. Y., Oct. 5-10.

DARKEST AMERICA (Will A. Junker, mgr.): Cincinnati, O., Oct. 4-10.

DANGERS OF A GREAT CITY (Sawtelle and Meech, mgrs.): Ballston, N. Y., Oct. 6, Saratoga 7, Glens Falls 8, Whitehall 9, Rutland, Vt., 10, Bellows Falls 12, Keene, N. H., 13, Claremont 14, St. Johnsbury, Vt., 15, Burlington 16, St. Albans 17, Ticonderoga, N. Y., 19, Keesville 20, Port Kent 21, Plattsburg 22, Malone 23, Ogdensburg 24.

ELROY STOCK (Edwin Elroy, mgr.): Salem, O., Oct. 5-10, Pittsburg, Pa., 12-17.

E. H. SOTHERN (Daniel Frohman, mgr.): New York city Sept. 1—indefinite.

ESLER LYCHUM (O. Leigh Esler, mgr.): Kalamazoo, Mich., Oct. 5-10.

EDWARD HARRIGAN: New York city Oct. 5-10.

EMPIRE STOCK (Charles Frohman, mgr.): Chicago, Ill., Oct. 5-10.

EVELYN GORDON (W. G. Collinge, mgr.): Saginaw, Mich., Oct. 5-10, Ann Arbor 12-17, Pontiac 19-24.

8 BELLS (Western) (J. F. Byrne, prop.; Walter Loftus, mgr.): Oneida, N. Y., Oct. 6, Cortland 7, Ithaca 8, Waverly 9, Penn Yan 10.

8 BELLS (Eastern) (J. F. Byrne, prop.; W. E. Flack, mgr.): New Orleans, La., Oct. 7-11, Galveston, Tex., 12, 13, Houston 14, 15, San Antonio 16, 17, Austin 19, Waco 20, Corsicana 21, Greenville 22, Fort Worth 23, 24.

ELLENWOOD PLAYERS (G. H. Ellenwood, mgr.): Canandaigua, N. Y., Oct. 5-10.

FLORENCE HAMILTON (Braunig, Marlowe and Hodge, mgrs.): Chicago, Ill., Oct. 4-10, Chattanooga, Tenn., 12-17, Nashville 19-24.

FALLEN AMONG THIEVES (Davis and Keogh, mgr.): Newark, N. J., Oct. 5-10, Philadelphia, Pa., 12-17, Pittsburg 19-24.

FATAL CARD (Charles Frohman, mgr.): Lawrence, Mass., Oct. 6, New Bedford 7, Haverhill 8, Manchester, N. H., 9, Marlboro, Mass., 10, New York city 12-17.

FRAWLEY COMPANY: Los Angeles, Cal., Oct. 5 Nov. 1.

FRANCIS OWEN (H. G. Fergus, mgr.): Whitewater, Wis., Oct. 4-10.

FLORA STANIFORD (Joe G. Glasgow, mgr.): Lake Placid, N. Y., Oct. 5-10.

FRANCIS JONES (M. E. Rice, manager): Seymour, Ia., Oct. 7, Osceola 8, Creston 9, Corning 10, Villisca 12, Maryville, Mo., 13, Pattonsburg 15, Chillicothe 16, Brookfield 19, Marceline 20, Moberly 21, Paris 22, Louisiana 23, Mexico 24.

FAUST (Callahan's): Cincinnati, O., Oct. 4-10.

FRANK E. LONG: Louisiana, Mo., Oct. 5-10, Mexico 12-17.

FAST MAIL (Northern; Martin Golden, mgr.): Keokuk, Ia., Oct. 6, Beardstown, Ill., 7, Lincoln 8, Clinton 9, Pana 10, Mattoon 12, Paris 13, Danville 14, Crawfordsville, Ind., 15, Lafayette 16, Lebanon 17.

F. C. BURTON (Wilford St. Aubran, manager): Crescent, Ia., Oct. 5-10.

FABIO ROMANI (Aiden Benedict, mgr.): Wahpeton, N. D., Oct. 6, Fargo 7, Grafton 8, Grand Forks 9, Cookston, Minn., 10, Jamestown, N. D., 12, Bismarck 13, Glendine 14, Miles City, Mont., 15, Billings 16, Livingston 17.

FLORENCE BINDLEY (Dittmar Brothers, mgrs.): San Francisco, Cal., Oct. 5-31.

FREDERICK WARDE: Macon, Ga., Oct. 6, Americus 7, Columbus 8, Birmingham, Ala., 9, 10.

GEORGIA CAYVAN (Charles Burnham, mgr.): New York city, Oct 5—indefinite.

GEORGE FRANCIS: Chicago, Ill., Sept. 20 Oct. 7.

GREAT TRAIN ROBBERY (Davis and Keogh, mgrs.): Philadelphia, Pa., Oct. 5-10, Brooklyn, N. Y., 12-17, New York city 19-24.

GREAT DIAMOND ROBBERY (Palmer and Knowles, mgrs.): Brooklyn, E. D., N. Y., Oct. 5-10.

GIRL WANTED (Davis and Keogh, mgrs.): Syracuse, N. Y., Oct. 6 7, Rochester 8-10, Buffalo 12-17, Cleveland, O., 19-24.

GUS HEEGE (Jacob Litt, mgr.): Walla Walla, Wash., Oct. 7, Spokane 8, 9, Missoula, Mont., 10.

GEO. W. MONROE (Robt B. Monroe, mgr.): New York city Oct 5-10, Brooklyn, N. Y., 12-17, Philadelphia, Pa., 19-24.

GIRL I LEFT BEHIND ME (Julius Cahn, mgr.): New Haven, Conn., Oct. 5-7, Stamford 8, Bridgeport 9, Meriden 10, Providence, R. I., 12-17, Boston, Mass., 19-24.

GRAHAM EARLE (C. H. Rouskam, mgr.): Litchfield, Ill., Oct. 4-12.

GUS WILLIAMS (Edward J. Hassan, mgr.): Galveston, Tex., Oct. 5-10.

HAMILTON PLAYERS (Frank C. Hamilton, mgr.): Quincy, Ill., Oct. 6, Keokuk, Ia., 7, Burlington 8, Davenport 9, Dubuque 10, St. Paul, Minn., 11-17, Minneapolis, 18-26.

HYER'S COLORED COMEDY (L. M. Boyer, mgr.): Amherst, Wis., Oct. 6 Plainfield 7, 8, Portage 9-10.

HARRISON J. WOLFE: Geneva, N. Y., 5-7, Newark 8-10, Watkins 12-14, Penn Yan 15-17, Canandaigua, 19-21.

HOGAN'S ALLEY (Eugene Wellington, mgr.): Wilkesbarre, Pa., Oct. 6, Nanticoke 7 Carbondale 8, Towanda 9, Owego, N. Y., 10, New York City 12-17.

HEART OF MARYLAND (W. J. Block, mgr.): Philadelphia, Pa., Oct. 5-10.

HERRMANN THE GREAT (Ed Thurnaur, mgr.): Lowell, Mass., Oct. 6, Lynn 7, Providence, R. I., 8-10

HUMANITY (William Brady, mgr.): Chicago, Ill., Oct. 4-10.

HORACE ANDREWS PLAYERS: Bethel, Conn., Oct. 6, 7, Danbury 8-10.

HUMAN HEARTS (W. S. Ross, mgr.): New York city Oct. 5-10, Auburn 13, Geneva 14, Syracuse 15-17, Buffalo 19-24.

HAND OF DESTINY: Boston, Mass., Sept. 21—indefinite.

HARRY LINDLAY: Ottawa, Ont., Oct. 5—indefinite.

HOYT'S COMEDY (Harry G. Adams, mgr.): St. Mary's, Ont., Oct. 5-12.

HAMILTON IDEAL THEATRE: Rising Sun, O., Oct. 5-11.

HOLDEN COMEDY: Chicago, Ill., Oct. 5-10.

IN OLD KENTUCKY (Jacob Litt, mgr.): Menominee, Mich., Oct. 6, Escanaba 7, Ishpeming 8, Marquette 9, Sault Ste Marie 10 Petoskey 13, Manistee 14, Ludington 15.

JULIA MARLOWE TABER AND ROBERT TABER (Theodore Bromley, mgr.): Denver, Col., 5-10, Salt Lake City, Utah, 12-15, Ogden 16 San Francisco, Cal., 19-Nov. 7.

JAMES O'NEILL (W. F. Connor, mgr.): Brockton, Mass., Oct. 6, Milford 7, Woonsocket, R. I., 8, Worcester, Mass., 9, 10, Leominster 12, Fitchburg 13, Gloucester 14, Biddeford, Me., 15, Lewiston 16, 17.

JOHN GRIFFITH (S. T. St. John, mgr.): Wabash, Ind., Oct. 6, Ft Wayne 7, Adrian, Mich., 8, Chatham Ont., 9, Petrolia 10, Toronto 12-17, Hamilton 19, 20, St. Thomas 21, Woodstock 22, London 23, 24.

ION CARROLL: Galeton, Pa., Oct 5-10

JOSEPH MURPHY: Philadelphia, Pa., Oct. 5

JOLLY OLD CHUMS (A. H. Westfall, mgr): Dupton, O., Oct. 5-7, Soldiers' Home 8, Frankford, Ind., 9, Alexandria 10, Elwood 12, Noblesville 13, Middletown 14, Union City 15, Anderson 16, New Castle 17, Cincinnati, O., 18-24.

JAMES YOUNG (Jr H. Jenkins, mgr.): Wilmington, Del., Oct. 7, 8, Atlantic City, N. J., 9, 10, Elizabeth 12, Easton, Pa., 14, Shenandoah 15, Mahanoy City 16, Shamokin 17, Reading 19, 20.

JOHN A. VICTOR: Indianapolis, Ind., July 18—indefinite.

JOHN DREW (Charles Frohman, mgr.): New York city—indefinite.

JOSEPH HART (D. W. Truss and Co., mgrs.): Brooklyn, N. Y., Oct. 5-10.

JIM THE PENMAN (D. A. Bonta, mgr.): Dallas, Tex., Oct. 6, Gainesville 7, Dennison 8, Paris 9, Greenville 10, Corsicana 12, Shreveport, La., 13, Marshall, Tex., 14, Texarkana, Ark., 15, Camden 16, Pine Bluff 17, Hot Springs 19, Little Rock 20, Memphis, Tenn., 22-24.

J. E. TOOLE (Edwin Jerome, mgr.): Jamestown, N. Y., Oct. 6, Fredonia 7, North East, Pa., 8, Titusville 9 Oil City 10, Johnsonburg 12, Emporium 13, Renovo 14, Lock Haven 15, Phillipsburg 16

JOSHUA SIMPKINS: Bar Harbor, Me., Oct. 6, Bangor 7.

JAMES A. REILLY: Providence, R. I., Oct. 5-10

JUDGE AGNOTT AND JOSEPH D. CLIFTON (T. C. Howard, mgr.): York, Pa., Oct. 5-10, Hanover 12-17, Hagerstown, Md., 19-24.

KELLAR (Dudley McAdow, mgr.): Lancaster, Pa., Oct. 6, Pottsville 7, Mahanoy City 8, Norristown 9, Trenton, N. J., 10.

KENNEDY PLAYERS: (H. B. Hooper, mgr.): Pittsfield, Mass., Oct. 5-10, Peekskill, N. Y., 12-17, Gloversville 19-24.

KATIE EMMETT (Hubert Sackett, mgr.): Peoria, Ill., Oct. 6, Davenport, Ia., 7, Cedar Rapids 8, Marshalltown 9, Des Moines 10, Omaha, Neb., 11-15.

KATHERINE ROBER (Charles A. Wilson, mgr.): Taunton, Mass., Oct. 5-10, Salem 12-17, Haverhill 19-24.

KITTY RHOADES: Ashland, Pa., Oct. 5-10.

KRAUSE COMEDY: Victoria, Tex., Oct. 5-10

LEE AND SHERMAN: Bushnell, Ill., Oct. 5-10.

LILIPUTIANS: New York city—indefinite.

LAST STROKE (Jacob Litt, mgr.): Jersey City, N. J., Oct. 5-10, Brooklyn, N. Y., 12-17.

LIMITED MAIL (Elmer E. Vance, mgr): Canandaigua, N. Y., Oct. 6, Batavia 7, Medina 8, Lockport 9, Lyons 10, Weedsport 12, Oswego 13, Fulton 14, Canastota 15, Utica 16, 17, Oneida 19, Rome 20.

LEWIS MORRISON (Edward Abram, mgr.): Providence, R. I., Oct. 5, 7, Bridgeport, Conn., 8, Hartford 9, 10, Reading, Pa., 12, 13, Wilkesbarre 14, 15, Trenton, N. J., 16, 17, Brooklyn, N. Y., 19-24.

LITTLE TRIXIE (Fred Robbins, mgr.): Biddeford, Me., Oct. 9, Brunswick 10.

LOUIS JAMES (Wagenhals and Kemper, mgrs): Nashville, Tenn., Oct. 5-10, Birmingham, Ala., 12, Anniston 13, Atlanta, Ga., 14, Americus 15, Columbus 16, Montgomery, Ala., 17, Salem 19, Meridian, Miss., 20, Vicksburg 21, Monroe, La., 22.

LAURA BIGGAR AND BURT HAVERLY (H. S. Taylor, mgr.): Boston, Mass., Oct. 5-10.

LOST, STRAYED OR STOLEN: New York city Sept. 16—indefinite.

LANGDON DRAMATIC: Reading, Pa., Oct. 5-10.

LAND OF THE LIVING (Gus Kahn, mgr.): New York city Oct. 5-17.

MAUD HILLMAN (W. G. Snelling, mgr.): Johnstown, N. Y., Oct. 5-10, Little Falls 12-17, Schenectady 19-25.

MURRAY AND MACK (Joe W. Spears, mgr.): Washington, D. C., Oct. 5-10, Philadelphia, Pa., 12-17.

MADGE TUCKER (W. T. Gaskill, mgr.): Franklin, Pa., Oct. 5-10.

MCAULIFFE AND GREENE (J. F. Macauley, mgr.): Halifax, N. S., Oct. 5-24.

MCCAULEY-PATTON: Minerva, O., Oct. 5-10.

MILK WHITE FLAG (Hoyt and McKee, mgrs.): St. Louis, Mo., Oct. 5-10.

MY FRIEND FROM INDIA (Smith and Rice, mgrs.): New York city Oct. 5—indefinite.

MAY PRINDLE (Earl Burgess, mgr.): Fostoria, O., Oct. 5-10

MAUD ATKINSON: Roodhouse, Ill., Oct. 5-10, Cape Girardeau, Mo., 12-17.

MORRISON'S FAUST (E. I. Abram, mgr.): St. Albans, Vt., Oct. 6, Burlington 7, Plattsburg, N. Y., 8, Glens Falls 9, Cohoes 10, Albany 12-14, Troy 15-17, Saratoga 19, Johnstown 20, Amsterdam 21, Little Falls 22, Utica 23, Watertown 24.

MATTHEWS AND BULGER (Miller and Peel, mgrs.): St. Paul, Minn., Oct. 5-10, Minneapolis 12-17, Chicago, Ill., 18-24.

MME. SANS-GENE (Augustus Pitou, mgr.): Salt Lake City, Utah, Oct. 7-10.

MR. AND MRS. GRANDIN (William T. Pennessy, mgr.): Shenandoah, Pa., Oct. 6, Carlisle 8, Lancaster 9, 10.

MYRA COLLINS (Kellam and Harper, managers): Napanee, Can., Oct. 5-10, Belleville 12-17, Deseronto 19-24.

M'SORLEY'S TWINS (Ferguson and Emerick: Frank Merritt, mgr.): Springfield, Ill., Oct. 6, Decatur 7, Champaign 8, Bloomington 9, Joliet 10, Chicago 11-24.

MAY IRWIN (Rich and Harris, mgrs.): Philadelphia, Pa., Oct. 5-10.

NELLIE MCHENRY (James B. Delcher, mgr.): Brooklyn, N. Y., Oct. 5-10.

NORTHERN LIGHTS (William Calder, mgr.): Brooklyn, N. Y., Oct. 5-10, Hartford, Conn., 12, 13, Springfield, Mass., 14, New Haven, Conn., 15-17.

NEW COUNTY FAIR (W. H. Brinkerhoff, prop.; C. A. Burt, mgr.): Athol, Mass., Oct. 6, Greenfield 7, Leominster 8, Concord, N. H., 9, Laconia 10, Franklin 12, Lebanon 13, Manchester 14, Haverhill, Mass., 15, Nashua, N. H., 16, Lowell, Mass., 17.

OLD FARMER HOPKINS (Frank L. Davidson, mgr.): Monongahe's City, Pa., Oct. 6, Charleroi 7, Cannonsburg 8, Waynesburg 9, Finleyville 10, McDonald 12 Burgettstown 13, Wellsville, O., 14, Toronto 15, Steubenville 16, Martin's Ferry 17.

ORRIS OLIE (W. H. Weaver, mgr.): Caldwell, Idaho, Oct 5-10, Baker City 12-17, La Grande, Ore., 18-24.

OTIS SKINNER (Joseph Buckley, mgr.): Quincy, Ill., Oct. 7, Atchison, Kans., 8, Kansas City, Mo., 9, 10, St. Joseph 13, Lincoln, Neb., 14, Omaha 15-17, Des Moines, Ia., 19, 20, Marshalltown 21, Cedar Rapids 22, Iowa City 23, Peoria 24.

ON THE MISSISSIPPI (Davis and Keogh, mgrs.): Chicago, Ill., Oct. 5-17, South Chicago 18 Joliet 19, Pewin 20, Bloomington 21, Decatur 22, Springfield 23, Jacksonville 24.

ON THE BOWERY (Davis and Keogh, mgrs.): Chico, Cal., Oct. 6, Portland, Ore., 8-10, Seattle, Wash., 12, Olympia 13, Tacoma 14, Astoria, Ore., 15, Oregon City 16, Salem 17, Boise City, Idaho, 19, Ogden, Utah, 21, Salt Lake 22-24.

OFF THE EARTH (Eddie Foy; John W. Dunne, mgr.): Manitowoc, Wis., Oct. 6, Appleton 7, Oshkosh 8, Eau Claire 9, Chippewa Falls 10, St. Paul, Minn., 11-17, Minneapolis 18-24.

PARLOR MATCH (F. Ziegfeld, Jr.): New York city, Sept. 21 Oct. 31.

PETER F. DAILEY (Harry B. Harris, mgr.): Boston, Mass., Oct. 5-10, New York city 21-24.

PACK'S BAD BOY: Trenton, N. J., Oct. 5-7, Salem 8, Bridgeton 9, Chester, Pa., 10, Washington, D. C., 12-17, Alexandria, Va., 19, West Chester, Pa., 20, Coatesville 21, Lancaster 22, Reading 23, 24.

PAYTON COMEDY: Chadron, Neb., Oct. 5-11.

PRIVATE SECRETARY (J. Van Dusen, mgr.): Hot Springs, Ark., Oct. 6, Texarkana 7, Paris, Tex., 8 Gainesville 9, Denison 10, Sherman 12, Greenville 13, Dallas 14.

PAIR OF JACKS: Worcester, Mass., Oct. 5-10, Washington, D. C., 12-17.

ROSE COGHLAN: Memphis, Tenn., Oct. 9, 10.

RHEA (Rich and Maeder, mgrs.): Norfolk, Va., Oct 6.

ROOK PLAYERS (Eugene Rook, mgr.): Coshocton, O., Oct 5-10, Chillicothe 12-17, Ironton 19-24.

ROBERT WAYNE: Mt. Gilead, O., Oct. 5-10, Tiffin 12-17, Galion 19-24.

ROBERT MANTELL (M. W. Hanley, mgr.): Cincinnati, O., Oct. 5-10, Shelbyville, Ind., 12, Indianapolis 13, 14, Kankakee, Ill., 15, Joliet 16, Aurora 17, Milwaukee, Wis., 18-21, Racine 22, Janesville 23, Elgin, Ill., 24.

RICHARD MANSFIELD: Omaha, Neb., Oct. 6-11, Kansas City, Mo., 13-24, St. Louis 27-31.

RUBY LA FAYETTE (Edward Curran, mgr.): Ennis, Tex., Oct. 5-10, Corsicana 12-17, Calvert 19-24.

ROBERT DOWNING (J. W. Morrissey, mgr.): Baltimore, Md., Oct. 5-10.

ROLAND REED: Memphis, Tenn., Oct. 6, Little Rock, Ark., 7, Hot Springs 8, Dallas, Tex., 9, 10, Ft. Worth 12, Waco 13, San Antonio 14, Galveston 16, Houston 16, New Orleans, La., 18-24.

REYNOLDS SISTERS: Bourbon, Ind., Oct. 6-8.

SOWING THE WIND (Julius Cahn, mgr.): Greensburg, Pa., Oct. 6, Altoona 7, Clearfield 8, Philipsburg 9, Bellefonte 10, 11 Lock Haven 12, Williamsport 13, Elmira, N. Y., 14, Hornellsville 15, Jamestown 16, Union City 17.

STUART ROBSON (W. R. Hayden, mgr.): Brooklyn, N. Y., Oct. 5-10, Philadelphia, Pa., 12-17.

SPORTING CRAZE: Columbia, Pa., Oct. 6, Frederick, Md., 7, Hanover, Pa., 8, Reading 9, 10.

SHANNON OF THE SIXTH (W. H. Power, prop., John Mayo, mgr.): Cincinnati, O., Oct. 5-10, Pittsburg, Pa., 12-17 Baltimore, Md., 19-24.

SIDE-TRACKED (Jule Walters, prop. and mgr.): Redfield, S. D., Oct. 6, Aberdeen 7, Oakes, N. D., 8, Wahpeton 9, Fergus Falls, Minn., 10.

SIDEWALKS OF NEW YORK (Davis and Keogh, mgrs.): Boston, Mass., Oct. 5-10, Newark, N. J., 12-17, Trenton 19-24.

SAWTELLE DRAMATIC (J. Al Sawtelle, mgr.): St. John, N. B., Sept. 28-Oct. 10.

SIBERIA: Buffalo, N. Y., Oct. 5-10, Cleveland, O., 12-17.

SAWTELLE-MEECH COMEDY: Canastota, N. Y., Oct. 6, 7, Philmont 8-10, Rhinebeck 12-17, Wappinger Falls 19-21, Chatham 22-24.

SPAN OF LIFE (William Calder, mgr.): Boston, Mass., Nov. 9-14.

SLAVES OF GOLD (Arnold Reeves, mgr.): Turner's Falls, Mass., Oct. 6, Albany, N. Y., 7, Cohoes 8 Utica 9, 10, Rochester 12-17.

SWAIN COMEDY: Memphis, Tenn., Sept. 21—indefinite.

SHORE ACRES (William B. Gross, mgr.): Woonsocket, R. I., Oct. 6, Westerly 7, New London, Conn., 8, Norwich 9, Middletown 10, Stamford 12, So. Norwalk 13 Danbury 14, Waterbury 15 Bristol 16, New Britain 17, Greenfield, Mass., 19, Keene, N. H., 20, Brattleboro, Vt., 21, Bellows Falls 22, Montpelier 23, Burlington 24.

SECRET SERVICE (Charles Frohman, mgr.): New York city Oct. 5—indefinite.

SUNSHINE OF PARADISE ALLEY (W. J. Kilpatrick, mgr.): Boston, Mass., Aug. 31-Oct. 10, Philadelphia, Pa., 12-17.

SOL. SMITH RUSSELL (Fred C. Berger, mgr.): Rochester, N. Y., Oct. 6, 7, Buffalo 8-10, Pittsburg, Pa., 12-17, Canton, O., 19, Youngstown 20, Erie, Pa., 21, Cleveland, O., 22-24.

SUE (Charles Frohman, mgr.): New York city Sept. 28-Oct. 10.

SI PLUNKARD (J. C. Lewis; M. Norton, bus.-mgr.): Elkhart, Ind., Oct. 7, Coldwater, Mich., 8, Hillsdale 9.

SPOONER DRAMATIC (F. E. Spooner, mgr.): Centerville, Ia., Oct. 4-10

THE BYRONS (J. P. Johnson, mgr.): Schenectady, N. Y., Oct., 6, Cohoes 7, North Adams, Mass., 8, So. Framingham 9, Boston 12-17, Waterbury, Conn., 19, 20, Danbury 21, Stamford 22, Greenville 23, Trenton, N. J., 24.

TRIP TO CONEY ISLAND: Paterson, N. J., Oct. 5-10.

THE DAZZLER (John F. Cosgrove, mgr.): Cincinnati, O., Oct. 5-10, Dayton 12-14, Toledo 15-17.

TWO LITTLE VAGRANTS (Charles Frohman, mgr.): Boston, Mass., Sept. 21—indefinite.

TWO MACKS (C. E. Taylor, mgr.): Chicago, Ill., Oct. 4-10, Watseca 12, Danville 13, Mattoon 14, Charleston 15, Taylorsville 16, Barry 17.

TENNESSEE'S PARDNER (Arthur C. Alston, mgr.): Livingston, Mont., Oct. 6, Spokane, Wash., 10, Tacoma 12, Seattle 15, 16.

THE OLD HOMESTEAD (Thompson and Warmington, mgrs.): Ann Arbor, Mich., Oct. 6, Battle Creek 7, Kalamazoo 8, Dowagiac 9, Racine, Wis., 10, Minneapolis, Minn., 11-17, St. Paul 18-24.

THOROUGHBRED (Charles Frohman, mgr.): Grand Rapids, Mich., Oct. 6, Saginaw 9.

THE ENSIGN: Minneapolis, Minn., Oct. 4-10.

THE DEFAULTER (R. E. French, mgr.): Greeley, Col., Oct. 6, Ft. Collins 7, Longmont 8, Golden 9, Blackhawk 10.

THOMAS W. KEENE: Bradford, Pa., Oct. 6, Olean, N. Y., 7, Elmira 8, Auburn 9 Amsterdam 10, Schenectady 12, Ticonderoga 13, Plattsburg 14, St. Albans, Vt., 15, Burlington 16, Fitchburg, Mass., 17, Providence, R. I., 19-24.

THREE GUARDSMEN: Woodstock, Can., Oct 6, Brantford 7, Guelph 9, Preston 10, Toronto 12-17.

THE HUSTLER (Davis and Keogh, mgrs.): Cleveland, O., Oct 5-10, Detroit, Mich., 12-17, Toledo, O., 18-21, Grand Rapids, Mich., 22-24.

THE IDEALS (John A. Himmelein, mgr.): Johnstown, Pa., Oct 5-10, Altoona 12-17.

TEXAS STEER (Sam S. Schubert, mgr.): Gloucester, Mass., Oct. 6, Newburyport 7, Lynn 8, Portsmouth, N. H., 9 Nashua 10, Concord 12, Lebanon 13.

THE GORMANS (The Gilhoolys Abroad; Charles F. Brown, mgr.): Wabash, Ind., Oct. 6, Logansport 7, Lafayette 8 Danville, Ill., 9, Terre Haute, Ind., 10, 11, Decatur, Ill., 12, Lincoln 13, Bloomington 14, Springfield 15, Litchfield 16, Alton 17.

THE KODAK (J. M. Hyde, mgr.): Elizabeth, N. J., Oct 6, 7, Easton, Pa., 9, 10, Allentown 12, 13

TOWN TOPICS (P. J. Kennedy, mgr.): Seattle, Wash., Oct. 4-10

TEMPERANCE TOWN (William Turner, mgr.): Haverhill, Mass., Oct. 6, Lawrence 7, Nashua, N. H., 8, Leominster, Mass., 9, Springfield 10, Washington, D. C., 12-17, Philadelphia, Pa., 19-24.

TAYLOR (Australian; William A. Brady, mgr.): San Francisco, Cal., Oct. 5-18.

TRIP TO CHINATOWN (Australian; Julian Mitchell, mgr.): Australia—indefinite.

THE SPOONERS (Edna, May and Cecil; B. S. Spooner, mgr.): Harrisburg, Pa., Oct. 5-10, Pottsville 12-17, Norristown 19-24.

THE HOLLANDS (Miner and Brooks, mgrs.): Chicago, Ill., Sept. 21—indefinite.

TORNADO (Southern; Lincoln J. Carter's): Helena, Mont., Oct. 8, Great Falls 9, Marysville 10, Phillipsburg 12, Hamilton 13, Pullman, Wash., 15, Moscow, Idaho, 16, Spokane, Wash., 17, Ellensburg 20, Tacoma 21-24.

UNCLE TOM'S CABIN (Stetson's): Lawrence, Mass., Oct. 5-10.

UNDER THE POLAR STAR (William A. Brady, mgr.): New York city Aug. 20—indefinite.

UNCLE TOM'S CABIN (Salter and Martin): Grand Rapids, Mich., Oct. 4-10.

UNCLE JOSH SPRUCEBY (Dave R. Levis, mgr.): Sedalia, Mo., Oct. 7, Warrensburg 8, Independence 10, Kansas City 11-17.

UNCLE TOM'S CABIN (Stowe's): Coatesville, Pa., Oct. 6, Lancaster 7, Reading 8, Lebanon 9, Pottsville 10.

WARD AND VOKES (E. D. Stair, mgr.): Pittsburg, Pa., Oct. 5-10.

WOODWARD WARREN: Montgomery, Ala., Oct. 5-10.

WAR OF WEALTH (Jacob Litt, mgr.): Providence, R. I., Oct. 5-10, Paterson, N. J., 15-17, New York City 19-24.

WARNER COMEDY: Fort Dodge, Ia., Oct. 5-10.

WOMAN IN BLACK (Jacob Litt, mgr.): Chicago, Ill., Oct. 5-10.

WILSON COMEDY (Frederick H. Wilson, mgr.): Wingham, Ont., Oct. 5-10, Kincardine, 12-17.

WILLIAM OWEN (S. H. Atwell, mgr.): Hamilton, Ont., Oct. 6, 7, St. Thomas 8-15, London 16-18.

WILLIAM BARRY: Philadelphia, Pa., Oct. 19-24.

WILLIAM REDMOND (Charles W. Roberts, mgr.): Hartford, Conn., Oct. 6, Willimantic 7, Mystic 8, Brockton, Mass., 9, New Bedford 10.

WM. H. CRANE (Joseph Brooks, mgr.): Evansville, Ind., Oct. 9.

WILLIAMS AND FENWICK'S COMEDIANS (Gilbert Spencer, mgr.): Selma, Kans., Oct. 5-10.

WHITE SLAVE (Campbell Bros., mgrs.): Baltimore, Md., Oct. 5-10.

WIDOW BEDOTT: Peterboro, N. H., Oct. 6, Hillsboro 7, Lowell, Mass., 8-10, Franklin 12, Middleboro 13, Plymouth 14, Fall River 15-17.

WILKES STOCK: Winona Minn., Sept. 28 Oct. 10.

WALTER KENNEDY (Mark Abram, mgr.): Peekskill, N. Y., Oct. 6, 7, Paterson, N. J., 8-10.

WHEN LONDON SLEEPS (J. H. Wallick, mgr.): Hoboken, N. J., Oct 8-10.

WALKER WHITESIDE (Henck and Snyder, mgrs.): Pensacola, Fla., Oct. 7, Montgomery, Ala., 9, 10, Jacksonville, Fla., 12, Savannah, Ga., 13,

VAUDEVILLE STAGE

"THE QUEEN OF BOHEMIA."

KITTIE MITCHELL.

This is a picture of Kittie Mitchell, the vivacious comedienne, who came to New York from Chicago last January, and made so decided a hit at Tony Pastor's that she was at once engaged for Hammerstein's Olympia, where she made her first appearance last evening, repeating her great success and winning new laurels. Miss Mitchell, as THE MIRROR has stated on a former occasion, is a comedienne with original methods. She has the art of speaking rather than singing her songs, and not a single point escapes the ears of her auditors, as her enunciation is delightfully clear and distinct.

She is equally at home in all dialects and understands the intricacies of the Irish and negro forms of speech thoroughly. She can sing a pathetic ballad, too, with a sympathetic touch which never fails to win applause.

Miss Mitchell will star during the season of 1897 98 in a new play called The Queen of Bohemia, under the management of M. J. Jacobs.

THEATRES AND MUSIC HALLS.

Proctor's Pleasure Palace.

Eva Bertoldi, the beautiful contortionist, heads a list which includes Edison's Vitascope, with new views; Spink and Spink, two European eccentrics who make their New York debut; the Quinns in "The Baby Judge"; Lizzie B. Raymond, comedienne; the Bootblack Quintette, singers and dancers; James Walbrook, expert dancer; Emery and Nordine, society entertainers; Jerome and Alexis, "the lizard and the frog" Waller and Waller, musical comedians; Ruby Lytton, vocalist; Dan Reagan, comedian; Urline Sisters, duettists; May Hughes, prima donna soprano; Stewart and Cooper, comedians; and Lillian Delmore, serio-comic.

Keith's Union Square.

Lumiere's Cinematographe remains the feature, with new views. The vaudeville bill includes Herr George Techow's trained cats; William T. Carleton, operatic baritone, who makes his first appearance on the Keith circuit; Prince Muhlambark's troupe of twelve Arabian acrobats, who make their American debut; W. P. Sweatnam, monologist; Lavender and Tomson, acrobatic comedians; the Casino Comedy Four; Fisher and Carroll, comedians; the Marians, sketch; Leonzo, juggler; the Adair Twins; Leonard and Fulton; the Coyne Brothers, and many others.

Proctor's.

Edison's Vitascope is the special feature of a bill which includes Ara, Zebra and Vora, English acrobats; Jones and Robinson, funmakers on the parallel bars; the Six Rinehart Sisters, singers and dancers in "The Waif's Luck"; Freddie Huke, character change artist; Roach and Castleton, Collins and O'Brien, sketch teams; Berney and Russell, comedians; George Blakeley, comedian; Lillian Maynard, Mamie Fulton, Geneva Ardell, and May T. Lawrence, comedians; Max Kahler, bicyclist; Ed Egglestrom, comedian; and Nolan and McShane, Irish comedians.

Hammerstein's Olympia.

A straight vaudeville bill is here this week, which includes Papinta, the myriad dancer; Grigolati's aerial ballet, with new effects and special scenery; the Poluski Brothers, grotesques, who make their American debut; Amman, the facial humorist; Dutch Daly, the German droll; Kittie Mitchell, comedienne; De Bessell, clay modeler; A. O. Duncan, ventriloquist; Pollie Holmes, the Irish Dutchess, and Prof. Kriessel's dog circus.

Tony Pastor's.

The Kineoptikon remains a strong feature of a bill which includes Mollie Thompson, song and dance artist, who makes her reappearance after a three years' stay in England; C. W. Littlefield, mimic and impersonator; Maud Nugent, comedienne; Lillian Leslie and Truly Shattuck, ballad singers; the Cosmopolitan Trio, entertainers; Bates and Bates, musical specialties; Devaro, rifle shot and wire walker; Paddy Murphy and Blanche Andrews, sketch artists; Vantine Sisters, dancers; Marion and Pearl, acrobatic comedians; and Flossie Hughes, singer and dancer.

Weber and Fields's Broadway Music Hall

The Art of Maryland will run until Thursday evening, when The Geezer will be put on. The bill for the week includes the entire Vaudeville Club, consisting of John Kernell, comedian; Fields and Lewis, parodists; Imogene Comer, contralto; the Rays, sketch artists; Johnson, Davenport and Lorella, acrobatic specialty; and Farrell and Taylor, comedians.

Koster and Bial's.

The famous Barrison Sisters and Lona Barrison, who have just arrived from Europe, are the star features of a bill which includes Cissy Fitzgerald in a new French dance; the Flying Jordans, aerial artists; Clermont's animals; Kaoly, equilibrist; Joseph Phoite's Pantomime company; Lavater's dog orchestra, the three Macarte Sisters, wire artists; Griffin and Du Bois, eccentrics, and Lieutenant Nobel, ventriloquist.

LAST WEEK'S BILLS.

WEBER AND FIELDS'S BROADWAY MUSIC HALL.—Cushman and Holcombe made a decided hit with their revised sketch. Miss Cushman's new song, "Hello, Daddy," was especially well received, and Mr. Holcombe's song, "I Wonder If She's Thinking of Me," was loudly applauded. Lizzie B. Raymond sung "She's the Only Real Thing in New York," a rollicking song; "My Gal's a High-Born Lady," in which she made her best impression, and "Mother Was a Lady," which she sang with great feeling. Abachi and Masaud were recalled several times after their extremely clever acrobatic act with its odd somersaults and surprises.

Thomas J. Ryan sang three Irish comic songs and danced very nimbly. James F. Hoey said "hooray!" in his still, small voice, and the other funny little things which he has said so often before. The Beaumont Sisters wore fine clothes, sang dashing songs, and danced cleverly.

John T. Kelly, Ross and Fenton, Thomas J. Ryan, Sam Bernard, and the other members of the cast of The Art of Marvland, kept up their reputations as first-class fun-makers, and the burlesque was given with the usual vim.

KEITH'S UNION SQUARE.—William Pruette made his vaudeville debut and scored a success. He appeared in the Carmen travesty from In Gay New York (used by permission of Canary and Lederer), assisted by Marie Bell and Florence De Larsoneur. Mr. Pruette made a handsome appearance and sang his selections splendidly.

Hilda Thomas made her reappearance, and made even a bigger hit than on her previous visit. She is all life and action, and never allows things to drag while she is on the stage. Her lines brought laughs and her songs were encored. She wore a very handsome silk dress in one portion of her act, and her other costumes were simple and appropriate. The impersonation of the amateur serio-comic is a treat. Frank Barry played her accompaniments very cleverly. George W. Day, the clever black-face monologuist, made an emphatic hit with his original gags, poems and songs, which are all up to date. Jessie Couthoui, the Western entertainer, gave some recitations and impersonations, which found great favor. Hays and Post made a hit with their tumbling, dancing and high kicks. Maxwell and Simpson were as successful as ever with their illustrated songs.

James R. Adams, the celebrated clown, made a decided hit in his unique specialty, which is original, and unlike anything now before the public. His dancing and comedy work on the stilts are very amusing, and his trick of making a suit of clothes out of a shawl, an apron, and a dinner pail was very effective.

The three Murray Brothers gave a refined and clever musical act. Little Johnny McKeever played on the violin, and was encored. Harding and Ah Sid, who were specially engaged, were as amusing as ever. The Travelles, the Farbiani Sisters, and Annie May were also in the bill.

Several new views were shown on the Cinematographe. The military views aroused the usual enthusiasm.

KOSTER AND BIAL'S.—The same excellent bill which has been here for several weeks gave great satisfaction to large audiences. Eugene Stratton, who finished his engagement Saturday night, began his performance with a lot of quick jokes and a song called "Toosey-Woosey," which is a great favorite of H. R. H. the Prince of Wales. He also sang "Is Yer Mammy Always Wid Yer?" "The Idler," and "John James Brown,," with his usual success. Kaoly did some extremely difficult feats of equilibrium. Griffin and DuBois were as funny as ever in their eccentric way. Lavater's dog orchestra and Clermont's animals shared the dumb brute honors.

The Flying Jordans continued to be the hit of the bill. They never fail to arouse great enthusiasm with their daring mid-air work. Cissy Fitzgerald winked and danced. Lieutenant Nobel sang in three voices, each more wonderful than the last. The three Macarte Sisters did the split together on the wire, and Joseph Phoite's Pantomime company did their slick tricks, which proved very amusing.

Ernest Bial's "Li Hung Chang" polka was played by the orchestra and received a hearty encore.

HAMMERSTEIN'S OLYMPIA.—Marguerite finished its long and successful run on Saturday night, and its beautiful ballets and bewildering stage pictures will dazzle the residents of other cities during the Winter. The Flying Ballet was applauded to the echo. The funny little Colibris troupe of midgets repeated their odd performance. Little Prince Pompeo made his usual big hit as Bandmaster Sousa.

Dutch Daly sprang some new jokes and gave a few new imitations on the concertina. His chimes imitation received its customary round of applause. Amman impersonated Palmer, Bryan, and McKinley, and several other living and dead celebrities, in the finished and artistic manner which has won him such great popularity.

PROCTOR'S.—The Quinns, who have been in England for five years past, made their reappearance and received a very hearty welcome. Their sketch is called The Baby Judge, and is full of funny situations and lines. Cretoe, an equilibrist, who uses novel apparatus, did some good balancing feats. Schaefler and Monti sang and acted "Those Wedding Bells Shall Not Ring Out," finishing with a stirring climax. Nelson and Milledge made no end of fun with their Glass Put In sketch. Ward and Brown call themselves "the Dutch Language Butchers," and with great appropriateness, as none of their dialogue has any sense. It is very amusing, however.

Pleasing comedy sketches were introduced by Fred Mortimer and Jewell Darrell, the Le Brandts, Negrescu and Florentina, Hafford and Mantell, and Ford and Lewis.

Songs of all sorts were sung by Eleanora Gavini, Eva Merrill, St. Alva and Fanchette, and Katie Allen Fox. Joe McKenna sang several comic songs, Mlle. Proto kicked holes in the atmosphere, and Dan Waldron produced his funny illusion.

New views were shown on Edison's Vitascope, which were received with considerable applause.

PROCTOR'S PLEASURE PALACE.—Vernona Jarbeau was the bright particular star here and made a pronounced hit. She is a conscientious artist and works hard. She wore some very stunning costumes which showed her superb figure to great advantage. Her imitation of Yvette Guilbert singing "Jus Que La" was splendid. Her chorus, though not numerous, was efficient. Kherns and Cole were very amusing in a German comedy sketch with good songs and dances. Georgia Bryton signalized her return to vaudeville by singing some very catchy songs. Mlle. Gertrude Charlotta Pianka finished her engagement and performed her lions as successfully as ever. George Graham proved a pleasing comedian, and his jokes were laughed at and applauded.

The Santanelli Trio performed some gymnastic tricks of a high order of merit, and Jones and Robinson were equally successful in the same line. Merritt and Gallagher introduced a good act, combining fun, acrobatics, and vocalism. Lewis and Elliott were seen in a sketch of originality and merit. Clayton and Grant played on various musical instruments, and the comedian of the team worked the inevitable hat gag in a new and amusing way.

Several new views were shown on Edison's Vitascope, but the Irwin kiss seems to hold the record for popularity. May T. Lawrence sang about "The Honest Little Dollar" in a sweet voice and with a very clear enunciation. Mr and Mrs. Joe Allen, formerly of Charles Frohman's forces, appeared in a very amusing little play, in which Mr. Allen introduced some legitimate comedy work, which was delightful. His drunken scene was extremely funny. Max Kahler, made up as a "jay," did some very clever work on a safety bicycle. Ella Carr, a banjoiste, made her vaudeville debut. Charles Cameron sang some good songs, making changes for each one.

TONY PASTOR'S.—Maud Nugent continued to teach her audiences the air of her song, "Sweet Rosie O'Grady," and sang four or five others at every performance. The Fremonts were seen to advantage in their very brisk East-Side sketch. Marie Leslie sang some coon songs well. The De Forrests won several encores for their clever whirlwind dances. The Six Rinehart Sisters appeared in "A Waif's Luck," they sang some new songs, and danced nimbly.

Entertaining comedy sketches were given by Gibson and Donnelly, Fay and Clark, Roger and Belle Dolan, and Burns and Niva, assisted by Robert Parry. George McConnell did some very quick work with pastels. Professor Wallace imitated birds and animals to perfection, and Theo looked pretty and played cleverly on various instruments.

There were two "optikons" in the bill, the "Kineoptikon" and the "Kinderscoptikon." The former shows moving pictures, and the latter is of the regular stereopticon type.

A BAD FALL.

On Wednesday afternoon last, as the Judges were going through their performance at Keith's Union Square Theatre, the smaller of the two fell while doing double somersault from his brother's back. He did not turn quickly enough and landed on the hard boards on the back of his neck with terrible force. He was carried from the stage and a physician was summoned, who on examination found that no bones were broken, but that Mr. Judge's system had sustained a bad shock. He will probably be laid up for some time.

A CIRCUS PERFORMER HURT.

George Fitzgerald, professionally known as one of the Costello Brothers, while performing with Bentley's Circus at Willis Avenue and Southern Boulevard on Wednesday afternoon last, met with a serious accident. While doing the "sailor swing" on the trapeze, he missed the second swing and fell, landing on the benches, from which the spectators had fled, a distance of twenty feet. Both his legs were broken, and he received internal injuries. He was taken to the Harlem Hospital.

BITTEN BY HER PET.

Marion Manola-Mason, while visiting at the home of her mother, Mrs. Carroll, in Detroit, last week was bitten by her pet dog, an English fox terrier. She was fondling the animal, when it sprang at her face and caught her nose between its teeth. She bled considerably, but a physician who lives next door applied an antiseptic, stopped the flow of blood and dressed the wound, which is not serious enough to interfere with the vaudeville engagements of Mr. and Mrs. Mason.

THE GEEZER.

The Geezer, a new burlesque on the Geisha, the reigning success at Daly's Theatre, will be produced at Weber and Fields's Broadway Music Hall on Thursday evening, Oct. 8. The book is by Joseph W. Herbert, author of the Art of Maryland, and the music is by John Stromberg. The strong stock company of the house will have good gags and comedy business with which to amuse the audiences, and the female members of the company will have some tuneful numbers to interpret.

LOTTIE GILSON IS WELL.

Lottie Gilson, "the Little Magnet," who was attacked with peritonitis on Sept. 17, has recovered, and was warmly welcomed on her reappearance with Weber and Fields's Own company at the Columbus Theatre in Harlem last week. She introduced a new song called "Parlor Sofa Politics," written for her by Maurice E. McLoughlin, with which she made one of the biggest hits of her career.

ED FITZGERALD'S NEW VENTURE.

Ed Fitzgerald, well-known to many professionals as the proprietor of Avoca Villa at Bath Beach, has taken the lease of the Brooklyn Music Hall. His opening week was very successful, and the indications are that he will conduct this resort as successfully as his hostelry in Bath Beach.

NEW STARS IN VAUDEVILLE.

The vaudeville ranks are constantly being increased by new recruits. The latest legitimate stars to venture into the field are Eben Plympton and Agnes Proctor, who appear in Bronson Howard's Old Love Letters. They are at the Bijou in Philadelphia this week. Another new team soon to make their debut are William Blaisdell and Clara Lavine.

FIRE IN A SCOTCH THEATRE.

The People's Palace Variety Theatre in Aberdeen, Scotland, was burned down on the night of Sept. 30. The performance was going on when the fire broke out, and the audience made a wild rush for the doors. Three people were killed and forty others badly injured from the flames and from being trampled on during the panic.

ANOTHER BALLOON ACCIDENT.

Carrie Nicholson, an aeronaut, made an ascension at Woodbury, N. J., on Sept. 26, intending to descend by means of a parachute. She lost control of both parachute and balloon and fell to the ground, sustaining very serious injuries.

A SINGER OF THE OLD SOD.

Photo by Feinberg, N. Y.

NELLIE WATERS.

Nothing rouses an audience to such a pitch of fervor as a rattling good Irish song, sung with spirit and humor. Unfortunately, there are few singers now before the public capable of doing justice to songs of the "Old Sod." The compositions, too, that are characterized as Irish are usually very lacking in real national flavor.

There is one singer on the vaudeville stage who not only sings genuine Irish songs, but does full justice to them in voice, dialect and native sense of humor. This singer is Nellie Waters, at present a member of Miaco's City Club company. She is by all odds the most artistic performer of her class now on the vaudeville stage.

As will be seen by her portrait, reproduced above, Miss Waters is a woman of formidable proportions, in which respect she is not unlike May Irwin and Maggie Cline. But like them, also, she is brimming over with jollity and good humor. It is worth a day's journey to hear Miss Waters sing "Dhrimmin Dhu," the chorus of which is in the ancient Gaelic. This song is about a priceless Kerry cow that gives exceptionally rich milk, and it is just such a lively, inspiriting ballad as is chanted at fairs and markets all over the south of Ireland. Miss Waters sings it delightfully. The soft, sweet Gaelic words roll off her tongue with so much sly humor that, long before she has left the stage, she has made a voluntary captive of every one of her hearers who can boast of having Irish blood in his veins. The applause after this song is invariably cyclonic.

Miss Waters comes naturally by her talent; she was born in the good old town of Limerick, Ireland, where she spent the first seven years of her life. By the light of a turf fire on many a Winter's night she learned the rollicking songs with which she now delights her audiences. Coming to this country, she made an early appearance on the stage at the old National Theatre in this city. Since then she has been continuously before the public. In the stock company at Portland, Ore., she played many different parts in the legitimate drama. Ross and Fenton, who have since attained celebrity in the vaudevilles, were members of this same company.

Although Miss Waters prefers to devote her talent to Irish songs, she is very versatile. Judges of negro dialect pronounce her as clever in singing plantation songs as in Irish ballads.

Two seasons ago, Miss Waters had an exciting experience on the stage. She was singing at the Academy of Music in Pittsburg, when the scenery behind her caught fire, and a tongue of flame shot out in full sight of the audience. Miss Waters retained her self-possession, and went on singing as calmly and good-humoredly as ever. Not a person left the house, and the fire was ultimately extinguished by the stage carpenters.

As soon as Miss Waters had finished her song and bowed herself off, Harry Williams, the manager of the house, came and told her he owed her a debt of gratitude he would never be able to repay. Miss Waters, he said, had averted a panic, and but for her presence of mind thousands of dollars, not to mention the lives of many of the audience, would have been lost.

THEY ARE LOYAL.

The success of the Black Patti's Troubadours has caused several managers to adopt underhanded methods in trying to lure some of the principal members of the company away from it, and into their own organizations. It has been reported that several of the members were about to leave the company, and to correct this error a statement has been issued, signed by those most concerned, which states that they are entirely satisfied with their positions, and give unqualified praise to Messrs. Voelckel and Nolan, the managers. The statement is signed by M. Sissieretta Jones, "the Black Patti," Mr. and Mrs. Tom McIntosh, Billy Johnson, Bob Cole, Ed Goggin (for Goggin and Davis), Lloyd G. Gibbs, and C. W. Moore.

Voelckel and Nolan also have the control of the services of these performers for the season of 1897 98.

ARRIVAL OF THE SISTERS BARRISON.

The six Barrison Sisters, who were five in number when they went to Europe, some time ago, arrived in New York on Friday last. They came over on the North German Lloyd steamship *Havel*. They were engaged by Manager Bial, last Spring, to play a long engagement at Koster and Bial's, which began last night.

The Barrisons are of Swedish parentage, and at a very early age developed talent for the stage. Their most notable engagement was with Hopper in Wang, in which they assisted in singing the "Baby" song.

Just before they went to Europe, Lona, the eldest, married William Fleron, who produced The Clemenceau Case. Lona has since become a star, and another girl was engaged in Europe to take her place and continue the quintette.

CHANGING PLACES.

John C. Rice, who had several weeks booked in the big vaudeville houses, has canceled all his time and returned to May Irwin's company.

Charles Dickson, who has been Miss Irwin's leading man since the beginning of the season, has resigned and will return to vaudeville, and will be seen on the Keith circuit.

VAUDEVILLE JOTTINGS.

Hubert Wilke makes his continuous vaudeville debut at Keith's next week.

Spink and Spink, the comedy acrobats, who are at Proctor's Pleasure Palace this week, were engaged in Europe by Mr. Proctor several months ago.

Annie Myers, who was the popular soubrette of the McCaull and Casino Opera companies, will make her vaudeville debut at Keith's the week after next.

Hadley and Hart have booked the Animatographe, a moving picture apparatus, at the Grand Opera House, Boston, for a run. The exhibition is given under the direction of R. S. Cronin, of Washington, the American representative of the inventors.

Virginia Aragon, the wire walker, did not appear in A Parlor Match last week, owing to illness. She will join the company as soon as she recovers.

Vanoni, the music hall star, recently went to jail in England in preference to paying the income tax of £43 imposed on her by the authorities.

Annie St. Tel, "the bounding antelope" and water bicyclist, made her appearance as a special feature of A Parlor Match last week.

Every performer who took part in the J. W. Kelly fund benefit in Boston received a souvenir. The souvenirs were donated to the management by some friend of the dead comedian.

A well-known comedian, who was at one of the continuous theatres part of last week, undertook to lecture some boys who interrupted his monologue. He did not appear again.

Gertie Reynolds, danseuse excentrique, opened at the new Bijou in Louisville, Ky., on Sept. 21, and scored such a success that she was immediately re-engaged by Manager Sackett. She recently played successful engagements at the Great Northern and Masonic Temple Roof-Gardens in Chicago. She makes a feature of her "Pussy Cat" song.

Johnstone Bennett and S. Miller Kent will make their New York debut as vaudeville performers at Proctor's Pleasure Palace next week.

Black Patti's Troubadours will appear at the Standard Theatre in this city on Sunday evening, Oct. 11, when a series of Sunday concerts will be inaugurated.

John L. and C. Rixford, the musical acrobats, sailed for Europe on the *St. Paul* on Wednesday last.

Arthur Hammerstein, charged with assaulting Broker Walter S. Hurley, was held for trial in Special Sessions by Magistrate Deuel in the Yorkville Police Court on Wednesday last.

Ringling Brothers' shows appeared in Ardmore, I. T., on Sept. 24 to two packed tents of well-pleased patrons.

The cab in The Art of Maryland at Weber and Fields's Broadway Music Hall is one of the most amusing and ingenious stage properties seen here in some time. It is used as a vehicle for the entrance of Charles J. Ross as the villain.

Pender, the magician and ventriloquist, opened his season Sept. 7 at Brockton, N. Y., and has been quite successful so far. He has added a number of new illusions to his repertoire and carries novel printing. He plays two-night stands.

Professor Hausner, the hypnotist and mesmerist, has returned from a three-months' vacation, and is busy at his home in Ithaca arranging for his season, which will begin in November. He has a number of novel experiments which he will introduce in his entertainment.

Hadley and Hart open at the Howard Athenæum next week, after which they visit Buffalo, Hamilton, Ont., Detroit and Chicago. They are booked solid until 1897. They write that they have found that their advertisement in The Mirror has been of the greatest possible assistance to them in securing dates in the very best houses.

Henry Frey, the tramp comedian, and Nettie Fields, the buck dancer, are making a hit with their new original farce, The Tramp's Reception. They open at Keith's Boston house next week and later will be seen at Proctor's and Tony Pastor's in this city.

Harry Leighton has been winning golden opinions since the beginning of the season of Hi Henry's Minstrels, of which he is a member. One paper speaks of his performance as follows: "Harry Leighton is all the programme claimed him to be, as 'the noted lyric star tenor.' His voice is as rich as a ripe peach; in fact Mr. Leighton is a peach. Everybody in the house said he could be nothing short of the emerald hue, and he was." This is the highest form of Western newspaper praise, and it may be taken as an indication that Mr. Leighton made a decided hit.

Sam Devere's company this season is made up as follows: Executive Staff—Sam Devere, proprietor; David Taitel, business manager. The company includes Sam Devere, Florence Miller, Larry Smith, John Canfield, Al Grant, John Flynn, Mamie Champion, Catheryn Palmer, Fannie Fields, Lilly King, Kittie Roe, Violet Carleton Rosalie, Mamie Rentz, Edith St. Clair, Kate Prescott, Maud Walker, Carl and Sophira Bagessen.

Lucille Sturges, who has played the Fiddler in Marguerite so successfully, will return to the vaudeville for the rest of the season, as she does not wish to go on the road with Marguerite.

Grapewin and Evans, who have made a big hit with Charles E. Blaney's company, will probably be seen in vaudeville next Summer. Their new song, "I Have Troubles of My Own," is a great success.

Marion and Pearl and Flossie Hughes Pearl have just finished a successful tour over the Davis circuit. They are in the bill at Pastor's this week.

Rice and Barton's Big Gaiety Spectacular Extravaganza company met with very flattering receptions in Pittsburg and Cleveland. On several evenings people were turned away.

The Colibris Midgets will go on tour under the direction of Alfred E. Aarons, and will return to Olympia during the holidays.

"Dizi," the pet pug dog belonging to Anna Held, which was lost, has been found. The finder received $50 and a sweet smile from the fair chanteuse.

Mons. Natalie's troupe of educated pigs is now under the direction of James R. Adams, the well-known clown.

B. F. Keith was in Munich when last heard from, he arrived there after a long tour of the Italian lakes and Switzerland. He goes through Germany to Paris, where he will remain some time. Jean Paul Selinger, the Boston artist, is still his traveling companion.

James R. Adams made a genuine hit last week at Keith's in his stilts specialty.

VAUDEVILLE CORRESPONDENCE.

CHICAGO, ILL.—Hopkins's Theatre: Colonel Hopkins again offered a great co. of vaudeville stars, headed by Papinta, the clever dancer. She has made a great hit, and with the Vitascope forms a very strong combination. The others in the bill were: Master Goff, the Biondells, the Casino Four, Dorothy Grey and others. The stock co. presented the well-known play, Master and Man; business S. R. O. throughout the week.

Masonic Temple Roof Garden: Josephine Sabel closed a very successful engagement at this popular resort. Press and public both praised her bright work. Billy Van kept the audience happy all through his turn. The Bison City Quartette, four singers and comedians of acknowledged ability, kept up their end of the bill in creditable fashion. Rines and Remington, Florence Wright, Francis Leon, the three Mowatts, all contributed in a most pleasing way. This was the closing week of a very successful season at this place.

Schiller Theatre: The same excellent show and packed houses prevailed at this new vaudeville theatre. Biondi, the Cinematographe, Raymon Moore, Techow's Cats, and a number of others were in the lengthy, well-selected bill.

Chicago Opera House: A long list of royal entertainers appeared, including Iaro Fox, Ward and Curran, John W. Ransone, Nelson Trio, the Lorretta, Grace Sherwood, Castellat and Hall, Sanderson Brothers Almont and Dumont, Jerome and Bell, the Grocos, Carroll and Neely, Burgess and Burgess, Mack and Colter, and the Aerial Ballet.

Olympic Theatre: Russell Brothers' big co. held the boards of the handsome theatre, and gave one of the best shows of the season. The co. this season is made up of many excellent people: Jennie Veasmans, Acme Four, the Russell Brothers, Staley and Birbeck, Johnnie Carroll, Brothers Rossi, Marzz and Mazetti, and a number of extra acts were also presented; John T. Powers, Roberts and Allen, Conwell and O'Day, Charles and Jennie Stewart, Zelma Rawlston, who made a big hit; Ponti Boni Brothers, De Varo and Hosson, Zanello, and others.

Lyceum Theatre: Manager Grenier had a great programme, which was made up of many splendid acts. The hit of the bill was Belle and May Stewart, who can entertain in a very original way. The balance of the bill was also good and the encores were many.

Imperial Music Hall: John Curt is offering straight variety to satisfactory business, and the past week's show was good in detail.

The Royal, Orpheus, and Sam T. Jack's Opera House all offered plenty of vaudeville to good business.

Primrose and West's Minstrels come to the Grand Opera House.

Josephine Sabel appeared for the past three weeks in Chicago, and was the head line at the Masonic Temple during the entire engagement. She has become a great favorite in Chicago. HARRY EARL.

BOSTON, MASS.—Thanks to the collapse of The Gold Bug, Boston again sees Fred Hallen and Mollie Fuller at Keith's. Others in the long bill are Edmund Hayes, Mrs. J. K. Emmet, and Robert Hayes in a Faust travesty, Jessie Couthoui, Hilda Thomas, and Frank Barry, Giacinta Della Rocca, the Dumb Messenger, Witter J. Peabody, Bryant and Richmond, Sparrow, Lila Conroy Scott, Mme. Carline and her dogs, Tatali, Alice Hauser, Loring and Leslie, Prof. Barber, Finley and Tuchey, Perry and Burns, and Prof. Wallace's art views. The Cinematographe and the leading pictures are more popular than ever.

Harry Morris's Twentieth Century Girls are at the Howard Athenæum this week. In the house also appear: Lettie Le Vyne, Matthews and Harris, Al Reeves, Sisters Mencoss, Howard and St. Clair, Weston, Lulu Thies, James and Lydia Sheeran, Bryant and White, Kittie Lawrence, Professor C. Frederick, and Stevens.

Lost in New York is the dramatic attraction at the New Grand this week. The specialty part of the programme is made up of the Sidmans, Dan Crimmins and Rose Gore, McAvoy and Rogers, George Fisher, Carrie Munroe, Amy Nelson, Ed Rogers, Marie Warren, and Harry Barrymore.

Hands Across the Sea is the play given by the stock co. at the Grand Opera House this week. The Cinematographe was first shown in Boston here to-day, and the vaudeville bill presented Giacinta Blanco Benedetto, violinist; Sherman's Paradox, De Wolf and Walters, Hadley and Hart, musicians; and Rose Winchester.

The Wood Sisters' Burlesque co. is at the Lyceum this week. In the olio are, Nina Benson, McBride and Gordon, Scanlon and Stevens, Jennie Lamont and Josie Love, Wood Sisters, Francis and Julia, and Fred Lucier and Harry Greve.

The bill at the Trocadero this week includes Conway and Ida, Ford and Lewis, Gertie Gilson, Whitman and Davis, Edward Rankey, Lewis and Elliott, Major J. D. Doyle, the Moore Sisters, the Tuscan Brothers, Joe Goetz, Stewart and Morton, and George W. Moore.

Mlle. Pianka and her lions are at Austin and Stone's this week. The vaudeville performers are the Cericola Troupe, Mons. Victorri, Lowrey and Francis, Emery and Marlowe, Frank Whitman, Ritchie and Ritchie, Williams and Hamlin, Minerva Lee, the Fitzgibbon Trio, Ida Siddons, Calhoun and St. Felix, Will White, Whippler and Pickert, Dave Whiteley, and the Lester Sisters. JAY BURTON.

PHILADELPHIA, PA.—The theatres presenting variety attractions are generally the best patronized in this city, and in spite of the dull times prevailing are holding on to their share of business.

Albert Chevalier, the noted London artist, with a vaudeville troupe, headed by the Abbott Sisters, are attracting prominent attention this week at the Chestnut Street Opera House.

Proctor's Big Vaudeville co., which intended to disband here 3, will play in Brooklyn this week, and disband 10.

Tony Pastor's elegant co., with a grand array of prominent stars, is playing to large patronage at Gilmore's Auditorium. Lew Dockstader, Maud Raymond, George E. Austin, Clifford and Huth, Lizzie Ramsden, Rogers Brothers, James and Fanny Donovan, Ed Lawrence, and Nina Harrington, with Tony Pastor nightly and warmly welcomed. Weber and Field's Own co. follow 12; City Sports 19.

Robie's Bohemian Burlesquers, a new organization, is at the Lyceum Theatre for week with a long list of fresh and lively novelties, handsome scenery, electrical and mechanical effects. Large patronage. Rice and Barton's New Extravaganza co. follow.

The bill at the Bijou attracts universal attention; houses crowded to full capacity. A new series of Cinematographe pictures; Eben Plympton and Agnes Proctor in Old Love Letters; Annie Myers, the well-known prima donna; Misses Lawrence and Peschelli, clever vocalists; Hal Merritt, Maxwell and and Simpson, Zazella and Vernon, Jack and Rosa Burke, Luciana Tatali, Harrigan, juggler; Kenno and Welsh, Hawley and Doyle, Ray Burton, Miles and Raymond the features.

The latest addition to our places of amusement, the Trocadero, is doing a large business, and if the attractions are kept up to the present standard, will justly hold its own as a popular and permanent vaudeville house. Harry Morris's Twentieth Century Maids last week played the banner week thus far; crowded at every performance. Ed F. Rush's White Crook extravaganza co. the card this week, with prospects of continued favored patronage.

Rush's White Crook co. remains in Philadelphia this and the coming week. Robert Mills is advance and business manager.

George C. Francis is the business manager of the Trocadero.

Kensington Theatre has a good card this week with the Early Birds Burlesque co., but on account of the many unemployed in the mill and Kensington districts business is not very good, and no improvement can be looked for until after the election. S. PRENDERGAST.

JERSEY CITY, N. J.—The offering at the Bon Ton Theatre Sept. 28-3 included Sam J. Ryan in a good Irish specialty; the Excelsior Pou—Joseph F. Healey, Willis Baxter, Olga Regina, and Anna Clifford—in a fine sketch called A Bachelor's Troubles; Edgar Foreman and Julia West, who always have something new, in an up-to-date society sketch; Mlle. Amy and Harry La Van, daring trapezists; Walter Talbot, a good singer; Daley and Hilton, sketch; Frank Cotton and his clever donkeys; Rosina, a good male impersonator; Fitzgerald and Kelly, singers, dancers and burlesque boners; Mike Tracey, a fine dancer; Joe Black, a local tenor singer, and Lottie Rogers, serio-comic. The business is fine.

Haines and Pettingill will be the stars at the Bon Ton Theatre 5-10.

Salter's Casino has done away with vaudeville performances, and now band concerts are the attractions.

John E. Keefe, piano player, formerly of the Bon Ton Theatre, left here 2 for Pittsburg, Pa.

WALTER C. SMITH.

SAN FRANCISCO, CAL.—The hit of week Sept. 28-4 at the Orpheum is the Hawaiian National Band. The opening night they were given fifteen minutes, but the encores kept them on about forty. Annie Suits is the only new number. She was well received. Cappo Brothers and Lew Hawkins are still on; they are good drawing cards. Master Walter Leon and Marguerite Ferguson are both stars in their lines.

Delmar the Man Frog, is doing an amusing turn out at the Chutes. The military concerts are very popular, and the Mullen Sisters, Ferguson and Mack, and Kelly and Hughes are also in the bill.

Besides the regular Wednesday, Saturday, and Sunday matinees, special matinees are given at the Orpheum Tuesday, Thursday, and Friday.

PROVIDENCE, R. I.—The Wood Sisters' New Extravaganza co. occupied the Westminster Sept. 29-3, and gave a bright and pleasing entertainment to very good houses. Two burlesques, The Tally-Ho Club and The Merry Wicked World, were given in addition to specialties by Nina Blason, McBride and Gordon, Scanlon and Stevens, Lamont and Love, the Wood Sisters, and Lucier and Love.

Fred Rider's New Night Owls 5-10.

H. C. RIPLEY.

ALBANY, N. Y.—Pearl Street Theatre (J. J. Carlin, manager): Gus Hill's New York Stars opened a week's engagement Sept. 29 and are doing a good business. The co. includes C. W. Williams, C. W. Littlefield, Mathews and Harris, Daly and Devere and several others. Each performance closes with an exhibition by Tilly's Marionettes.—Gaiety Theatre (Agnes Barry, manager): The Fay Foster Burlesque co. opened to a packed house 28. The first part is clever and up to date. The olio includes acrobatic performance by the Judges and the Trilby dances. The Gilded World Burlesque co. 5.

NEWARK, N. J.—Waldmann's Opera House (Fred Waldmann, manager): The Sam Devere co. opened its season here Sept 28-3. A number of specialties were given by competent artists, but interest centred in Sam Devere, who has a new budget of songs, and Florence Miller, who dances. The performance concludes with the farce, Two New Wives. Reilly and Woods 5-10; Boston Howard Athenæum co. 12-17.

PITTSBURG, PA.—At the Academy of Music the South Before the War is the attraction, and was witnessed by a crowded house. Bob Fitzsimmons appeared between acts in a fistic exhibition. Next week, the New York Stars.

FALL RIVER, MASS.—Rich's Theatre (Charles A. Taylor, manager): Excelsior Sept. 24-26 proved one of the strongest successes of the season, and attracted large audiences. Clever turns are done by the Helstons, Turner and Russell, Georgie Black, Fish and Quig, the Four Chevaliers, the Kodaks, and Nellie Sylvester. Gus Hill's New York Stars 29-30 furnished a fine entertainment, and played to good business. Bonnie Lorrie, the Hintts, Polly Trio, John E. Drew, Giguere and Boyer, Mlle. Ani, Frank D. Bryan, Conway and Leland, Murphy and McCoy, and the Deaves make up the co.

ST. PAUL, MINN.—At Central Garden Theatre week of Sept. 20 the co. presented a good olio of specialties and opened to fair business. The entertainers were Charles Gardner, Lottie Burton, May Burton, Frankie Primrose, Lillian Tanner, John Burton, Clarence Burton, and Harry Dobels.

At Straka's Tivoli Concert Pavilion week of 28 the Straka Ladies' Orchestra presented an attractive musical programme. Ella Bennett, the Tyrolean warbler, is a good attraction. Business fair.

HAMILTON.—Star Theatre (Bessey and Davey, proprietors): Sept. 28-3 Abbott Davidson, Marie Walton, Weston and Beasley, Alice Carmelo, Griff Williams, Bates and Bates, and F. Stanton Chambers to good business; performance fair.

NEW HAVEN, CONN.—Wonderland Theatre (S. Z. Poli, manager): Lumiere's Cinematographe is retained for the third week, 28-3, and that and the clever co are filling the house daily. The co. includes Short and Edwards, Worth and Marshall, Watson and Hutchings, Mons. De Bessell, Mable Stanley, and Constans and Ida.

CINCINNATI, O.—James Thornton's Elite Vaudeville co. has been doing a good business at the People's week of Sept. 27-3. Besides James Thornton, the co contains Bonnie Thornton, Prince Platow, Carrie Dunn, Harry Le Claire, Edwin Latell, La Moyne Brothers, O'Brien and Wright, and the Morellos. Next week, Miaco's City Club. The Star Theatre presented Vanity Fair 27-3. In the olio were the Weston Sisters, Mlle. Valesca, Hanley and Jarvis, Lena La Couvier, Mullen and Dunn, Emma Carus, and Deltorelli and Gissandro.

NORTH ADAMS, MASS.—The London Gaiety Girls Sept. 28-30 did the biggest business of the season at the Bijou. Dark 1-3; City Sports 5-10. It is reported that the Wilson Opera House will be opened in about a week, playing variety and burlesque. Charles Duso will be the manager.

PATERSON, N. J.—Bijou Theatre (Ben Leavitt, manager): Fair audiences Sept. 28-30 to see the Howard Burlesque co. The co. gave a very acceptable performance and pleased. Zero drew well 1-3. The principal members of the co. are Joe Nestor, Topsy and Steele, Madden and Curran, Monroe Sisters, Mazie, and M. Florence Edwards. This is the best stageshow of its kind that has visited us to date. Rose Sydell's Burlesque 5-7.

BUFFALO, N. Y.—Black Patti's Troubadours played the Court Street week of Sept 28. The performance was thoroughly enjoyable, and the co. played to big business. At Gibbs's Music Hall a thoroughly good show was on week of 28. Smith Brothers in feats of strength and Ella Lola were two newcomers and were well received.

HARRISBURG, PA.—The Bijou (Harvie Hoverter, manager): A very strong co. is drawing good houses, and the promise of the future for this resort is of the brightest character. Miller and May, Harry and Sadie Daly, Albert Walz, Mack and Elliott, Calhoun and Thompson, Gorman and Clifford, Kosten Sisters, very attractive singers, and Carr and Tourjee, a good musical team.

LOS ANGELES, CAL.—Orpheum (Joseph Petrich, manager): Straight vaudeville drew largely during the week, the Vassar Quartette and Terry and Elmer making special hits. The excentric dancing of Terry is the best of the kind seen on the local boards. New people 28: Pilson and Erroll, Mlle. Alma and Abdullah.

ARENA.

SIOUX CITY, IA.—Buffalo Bill's Wild West Sept. 22 drew 12,000 people to the afternoon performance and 15,000 in the evening.

LANCASTER, PA.—Welsh Brothers' Circus, of this city, which always opens and closes here, closed to large audiences Sept. 28, devoting the proceeds to the Soup Fund, a local charity.

WILLIAMSPORT, PA.—Pawnee Bill Sept. 28-30 to small business.

CARROLL, IA.—Coming: Buffalo Bill's Wild West Show 8.

CEDAR RAPIDS, IA.—Buffalo Bill's Wild West Show drew large crowds Sept. 30.

MATTOON, ILL.—Hall and McFlinn's Circus Sept. 28; good business.

LYONS, N. Y.—Sig. Sawtelle's Circus packed the tent both afternoon and evening and gave a first-class performance Sept. 25.

OKLAHOMA CITY, O. T.—Ringling Brothers' United Monster Shows gave two performances to the capacity of their tents Sept. 23.

GOLDSBORO, N. C.—Coming: Walter L. Main's Circus 13.

VAUDEVILLE. VAUDEVILLE.

THE GREATEST COLORED SHOW ON EARTH.

BLACK PATTI'S FIFTY TROUBADOURS

The Magnetic Attraction Which Draws The People

AND THE MANAGER'S HEART-CHEERING SIGN,

STANDING ROOM ONLY.

Direction VOELCKEL AND NOLAN, 18 E. 22d Street, New York.

SCHILLER THEATRE

CHICAGO, ILL. ROBERT BLEI, General Director, R. C. GARDNER, Manager.

The finest vaudeville theatre in the West. Only first-class acts considered. For open time apply to ROBERT BLEI, Rooms 201, 205, and 208 Schiller Building.

Chicago's New Music Hall, Ninth and Cottage Grove, Opened Sept. 5 THE ROYAL

LEOLA MITCHELL.

"THE LIVING DOLL"

En tour with IDA FULLER'S VAUDEVILLE. A SPECIAL FEATURE. Address care Mirror.

If you have any business with the Irish laughter-maker, address

HERBERT CAWTHORN,

Care Mirror.

ALICE AN ARTISTIC SUCCESS J. ROYER

MONTAGUE AND WEST

Playing responsible parts and introducing their famous musical specialty.

With Mathews and Bulger's AT GAY CONEY ISLAND CO.

All Communications to the

BIJOU THEATRE

HARRISBURG, PA.

SHOULD HEREAFTER BE ADDRESSED TO

M. P. JOHNSON

Mr. HARVIE HOVERTER is in no way connected with the theatre.

The following teams, booked for week of Oct. 5, have been canceled: John and Bertha Gleeson and the Glees, Geraldine and Gerald.

Write for later date. Other people booked for above date, Report. Contracts will be recognized.

People having contracts with HOVERTER, please communicate with new manager.

M. P. JOHNSON, - Lessee and Manager

EPES W. SARGENT

Late Vaudeville Editor of the *Dramatic News*, may be addressed at

239 W. 14th Street.

THE FEATURE.

DAN'L ROSA

CRIMMINS AND CORE

"Novelty Coming Through the Rye"

Dan Crimmins, 69 Lexington Ave., N. Y. City.

DEATH OF ANNIE LEWIS.

Annie Lewis died of consumption yesterday, Oct. 5, at her residence at Chevy Chase, near Washington, D. C. She spent last Winter in the South in the hope of recovering her health, and on Sept. 25 a benefit was given in her behalf at the Academy of Music in Washington to enable her to spend the coming Winter in Colorado.

Miss Lewis was born in Washington about twenty-five years ago. She developed talent as a reciter at an early age, and frequently appeared in local amateur performances. She especially distinguished herself as an amateur in comic opera performances, appearing as Josephine in Pinafore, Mabel in The Pirates of Penzance, and in other roles.

At the age of sixteen she came to New York, and secured her first professional engagement in Roland Reed's company, remaining with him for two seasons, acting soubrette parts in The Woman Hater, Cheek, and other plays. After that she accepted an engagement with Hallen and Hart in Later On. By this time she had made her reputation as one of the most sprightly soubrettes on the American stage, being a graceful dancer, a pleasing singer, and an actress of exceptional vivacity.

After several seasons in Later On, Miss Lewis was made a good offer by Jacob Litt, who assigned her to a good part in Von Yonson. Subsequently she was featured by Mr. Litt in the part of Cinders in A Nutmeg Match. In addition to the plays mentioned she had appeared in Fayette, Our Irish Visitors, The Dazzler, and other productions.

She was only five feet in height, and was known in theatrical circles as Little Annie Lewis. She was a universal favorite, and will be greatly missed by hosts of friends both in and out of the profession.

DATES AHEAD.

[CONTINUED FROM PAGE 16.]

SAM DEVERE: New York city Oct. 5-17, Brooklyn, N. Y., 19-24.
SAM T. JACK'S BULLFIGHTER: Manchester, N. H., Oct. 6, 7, Lynn, Mass., 8-10.
TRELOGAN EXCELSIOR STARS: Warren, O., 5-10.
TONY PASTOR: Philadelphia Pa., Oct 5-10.
VANITY FAIR (Fred. J. Huber, mgr.): St. Louis Mo., Oc., 5-10, Kansas City 12-17, Lawrence, Kans., 19, St Joseph, Mo., 20.
VAUDEVILLE CLUB (Weber and Fields, mgrs.): New York city Oct. 5-17, Montreal, Can., 19-24.
WEBER OLYMPIA: Brooklyn, N. Y., Oct. 5-10.

MINSTRELS.

AL G. FIELD (John W. Vogel, mgr.): New Orleans, La., Oct. 4-10.
BOYD: Superior, Wis., Oct. 6.
BIG SIX: La Grange, O., Oct. 6.
BARLOW BROTHERS: Easton, Pa., Oct. 6, Pittston 7, Mahanoy City 8, Hazelton 9, Carbondale 10.
CLEVELAND AND HAVERLY: Hoboken, N. J., Oct. 6, 7.
DUMONTS: Philadelphia, Pa. Sept. 14—indefinite.
GEORGIA UNIVERSITY GRADUATES (John R. George, mgr.): Aberdeen, S. D., Oct. 5-11.
GORTON'S (C. H. Larkin, manager): Cobleskill, N. Y., Oct. 7, Middleburg 8, Schoharie 9, Bennington, Vt., 10, Cambridge, N. Y., 12, Salem 13, Granville 14, Fair Haven, Vt., 15, Whitehall, N. Y., 16.
HI HENRY: Auburn, N. Y., Oct. 7, Canandaigua 9, Syracuse 12.
PRIMROSE AND WEST: Chicago, Ill., Oct. 4-10, Milwaukee, Wis., 11-13, Grand Rapids, Mich., 14, Kalamazoo 15, Ft. Wayne, Ind., 16, Newcastle, Pa., 17, Pittsburg 18-24.
NASHVILLE STUDENTS: Rockfort, Mo., Oct. 6, Shenandoah, Ia., 8.

CIRCUSES.

BENTLEY: New York city—indefinite.
BARNUM AND BAILEY: Washington, Pa., Oct. 7, McKeesport 8, Uniontown 9, Johnstown 10, Sharon 12, Beaver Falls 13, Canton, O., 14, Akron 15, Galion 16, Huntington, Ind., 17.
BUFFALO BILL'S WILD WEST: Marshalltown, Ia., Oct. 6, Boone 7, Carroll 8, Council Bluffs 9, Omaha, Neb., 10.
COOPER'S: New Orleans, La., Oct. 5-10.
FOREPAUGH AND SELLS BROTHERS: Phoenix, Ariz., Oct. 6, Tucson, 7, Nogales 8, Deming, N. M. 9, El Paso, Tex., 10.
RINGLING BROTHERS: Houston, Tex., Oct. 6, Galveston 7, Brenham 8, Nerasita 9, Temple 10, Paris 12, Honey Grove 13, McKinney 14, Sulphur Springs 15, Greenville 16, Denison 17.
WALTER L. MAIN: Petersburg, Va., Oct. 6, Rocky Mount, N. C., 7, Ahoskey 8, Wilson 9, Warsaw 10.

MISCELLANEOUS.

D. M. BRISTOL'S EQUINES (John C. Patrick, mgr.): Salt Lake City, Utah, Oct. 5-10.
DAY (Hypnotist. Fred A. J. Dunwick, mgr.): Shamokin, Pa. Oct. 5-10.
ELLISON (Magician; W. W. Tillotson, mgr.): Birmingham, Ala., Oct. 5, 6, Chattanooga Tenn., 7, 8, Atlanta, Ga., 9, 10, Macon 12, 13, Jacksonville, Fla., 14, 15, Charleston, S. C., 16, 17, Augusta, Ga., 19, 20, Columbia, S. C., 21, 22, Asheville, N. C., 23, 24.
KEMP SISTERS: Bellevue, O., Oct. 6-12.
MASON FAMILY: E. Madison, Me., Oct. 6, Athens 7, Solon 8, Cornville 9, Ripley 10.
PROF. W. J. CAMERON (Hypnotist; F. A. Montgomery, mgr.): Coldwater, Mich., Oct. 5-7, Sturgis 8-10, Kalamazoo 12-14.
THE LEES (Hypnotists; Thos. P. Adkin, mgr.): Savannah, Ga., Oct. 5-10, Memphis, Tenn., 12-17, Nashville 19-31.
THE SAGES (A. B. McDole, mgr.): Allentown, Pa., Oct. 5-10, Wilmington, Del., 21-24.
THE BALDWINS: Baltimore, Md., Oct. 5-10.

[Received too late for classification.]

BAMESON-LAMBERT: Traverse City, Mich., Oct 5-10.
ELI PERKINS: Billerica, Mass., Oct. 12, Providence, R. I., 13, Danville, N. Y., 15, Clyde 16, Richfield Springs 17.
CYRENE VAUDEVILLE: Erie, Pa., Oct. 12-17, Toronto, Can., 19-24.
HARPER-DEYRICK: Clayton, Mo., Oct. 5-10, St. Charles 12-17, Warrenton 19-24.
HENNESSY-LEROYLE: St. Louis, Mo., Oct. 11-17.
MURRY AND MURPHY COMEDIANS (J. S. Murry, mgr.): Cleveland, O., Oct. 5-10, Toledo 11-14, Columbus 15-17, Dayton 19-21 Indianapolis, Ind., 22-24.
NORMAN AND GOODMAN: Lott, Tex., Oct. 7, 8, Rosebud 9, 10 Benarnold 12, 13, Cameron 14, 15.
PENDER (Magician): Perry, N. Y., Oct. 6, Silver Springs 7, 8, Castile 9, 10.
SUMNER'S COMEDY (H. F. Curtis, mgr.): Cohoes, N. Y., Oct. 12-17.
TOWN TALK (Charles Arthur, mgr.): Waterbury, Conn., Oct. 13, Elizabeth, N. J., 16, 17, Philadelphia, Pa., 19-25.
SIDE-TRACKED (Jule Walters, mgr.): Winnipeg, Manitoba, Oct. 12, 13, Grafton, N. D., 14, Grand Forks 15, Crookston, Minn., 16.

Born.

NAVARRO.—A son to Mr. and Mrs Navarro (Mary Anderson), in London, on Sept. 23.
PERLET.—A daughter to Mr. and Mrs. Herman Perlet (Belle Thorne), at San Francisco, Cal., on Sept. 28.

Married.

CLARKE—SEARLE.—Arthur F. Clarke and Sadie Searle, at New York, on Oct. 3.
WYNN—CARL.—Samuel Joseph Wynn and Alma Carl, at Jersey City, N. J., on Oct. 4.

Died.

BARNUM.—George Barnum, at Harrison, Mich., on Sept. 29.
PARKS.—T. Burt Parks, at Denver, Col., on Sept. 24, of typhoid fever, aged 23 years.
YARRINGTON.—Edward F. Yarrington, at Sayville, N. Y., on Sept. 30, of appendicitis, aged 23 years.

LETTER LIST.

This list is made up on Monday morning. Letters will be delivered or forwarded on personal or written application. Letters advertised for 30 days and uncalled for will be returned to the post-office. Circulars and newspapers excluded.

WOMEN.

Armstrong, Nettie	Gerrish, Sylvia	Powell, Etta
Armstrong, Viola	Gallatin, Alberta	Paige, Mabel
Andrews, Pearl	Germaine Ka'erine	Paul, Virginia
Aug, Edna	Howard, Bessie	Potter, Miss A
Altman, Ella	Hayden, Olga	Phillips, Mrs Ada
Austin, Ramie	Howe, Mabelle W.	Rawlston, Zelma
Burroughs, Marie	Harris, Ethel	Ring, Julie
Bourne, Nettie	Hosford, Maud	Russell, Amy
Burrows, Agnes	Hope, Lottie	Ritchie, Adele
Burton, Corinne	Haight, Becky	Rue'sell, Martha
Beck, Zelma P.	Hill, Eva	Robinson, Marg'ret
Bennett, Johnstone	Herring, Lilly	Robinson, Ida
Barlow, May	Hight, Mrs Jas.	Robinson, Anna
Billington, Lillie	Hill, Nell C.	Rutter, Grace
Busby, Georgia	Hart, Annie	Reynolds, Gertrude
Bertram, Helen	Hubbard, Rose	Rivera, Renita
Bell, May	Italia, Emma	Ray, Jessie
Butler, Eva	Jansen, Marie	Salvator, Mlle.
Bertelle, Aileen	Ishre Mrs Albert	Sweeney, Carrie
Booth, Agnes	Jarvis, Lee	Sinclair, Lillie B
Bascom, Ada L.	Jarbeau, Madame	Shotwell, Marie D
Belivean, Stella	Jackson, Dellee	Smith, Mrs. Clarendon
Clayton, May	Justice, Anne	
Curtis, Mrs M. B.	Jewell, Helen	Shive, Miss L. S.
Carlton, Marion	Jennings, Laura	Sanford, Louise
Clarke, Annie M.	Johnson, Alice E.	St Henry, Jeannette
Carleton, Callie	Knight, Mary	Stein, Marie
Carpenter, Irene	Knott, Lillian	Snow, Addie
Cumming, Addie	Keagy, Clementine	Sinclair, Maud
Cheatham, Kitty	Kingsley, Mabel	Sayne, Vila
Collins, Lottie	Kramer, Mrs. Geo	Shearer, Mae
Church, Lottie	Laughton, Virg C.	Swain, Lillian
Clark, Mabel	Labbi, Mrs Alexander	Stone, Miss M F.
Crowell, Josepha	Lane, Agnes	Sherwood, Grace
Clifton, Cosalie	Lansing, Madge	Smith, Mrs Rolinda
Cavendish, M.	Linden, Lilla	Starr, Leah
Conroy, Rosemary	La Vaunt, Corinne	Smyth, Birdie
Clayton, May L.	Laughlin, Anna	Stanton, Grace
Copeland, Clytie	Lee, Mrs. E. H.	Stacey, Delia
Dyar, Bertie	Lynch, Nellie	Tyree, Elizabeth
Denning, Dorothy	Lyndon, Lilla	Tiffany, Rose
De Lorne, Zara	Mortimer, Heleni	Tack, Alice
Donnette, Iva	Maynard, Tsis	Tiffany, Annie W.
De Grey Sisters	Mora, Mona	Trayer, Mrs M P.
De Johns, Marion	Meredith, Louise	Vernon, Kittie
Davieson, Mrs. G.	MacLean, Christie	Violette, Yvette
Dare, Ada	Machl, Mrs Lillian	Villiers, Jessie
Daly, Lizzie D.	Maynard, Agnes	Williams, Eva
Davis, Kate	Midgley, Mrs Sager	Wilson, Lizzie N.
Elliott, Maxine	Marion, Florence S.	Wood, Annie
Evans, Olive	Meech, Mrs. Lizette	Worth, Dolly
Eddyson, May	Morse, Josephine	Whiffin, Mrs Thos
Edwardsi, Erome	Macauley, Ruth	Winfred, Miss
Edwards, Madge	Mahr, Ida	Wansford, Laura
Edwards, Emelia	Martin, Susie	Walda, Minnie
Edsall, Cora H.	McCusker, Inez	White, Olive
Forrester, Mrs. C.	Morris, Nina	Wolvin, Grace F.
Franklin, Irene	Martinet, Sadie	Wickers, Meta
Falk, Eleanor	Moore, Clara B.	Worth, Miss Sidney
Favor, Mrs Ed	Neilson, Miss	Walter, Emma
Favor, Mrs	Otis, Elita P	Warner, Affie
Fairhurst, Nana	Ogden, Grace	Wickes, Florence
Fay, Anna E	O'Brien, Eva D.	Wheeler, Miss B.
Goldie, Beatrice	Osborne, Merri	Whytle, Laura
Gilkinson, Sadie		Young, Jennie
Gilbert, Katie		

MEN.

Alsop, M. L.	Frankau, Joseph	Newell Brothers
Allen, Frank	Fitzpatrick, J. H.	Neal, Lyle
Ashley, W. J.	Fenz, Louis	Nugent, J. C.
Appleton, George	Fischer, John E.	Ott, Joe
Anderson, Jas A.	French, Eddie	Owen, Wm
Allen, Dwight	Farley, J. T	Over, Richard A.
Amaden, C. H.	Francis, Feri B.	Payne, Chas T.
Andrews, W. C.	Gage, O. F.	Parks, Geo A.
Achille, Tomasi	Graves, A. H.	Perry, Thos. R.
Armstrong, J. R.	Getlan, Campbell	Porre, Fleming
Arden, Mr and Mrs E. R.	Germon, John D.	Plunkett, Percy
	Geary, F. Stage	Pratt, Chas H.
Adams, Ian R.	Gilmore, Paul	Pickers, Thomas
Block, Sheiden	Greene, Clay M	Page, F. M.
Boniface, Geo	Grahame, Harold	Peel, Fred
Boucicault, Aubrey	Griffin, John	Percey, Robt V.
Benedict, Wm J.	Grau, Robert	Peck, Leslie
Bower, Diddy	Grandin, Elmer	Peters, Frank
Brooke, Irving	Grace, Edward	Pyor, Chas
Bliss, James A.	Gorman, W. E.	Rining, Will S.
Baldwin-Melville Co.	Hart, Jos.	Rivers, David
	Hapes, Geo. M.	Rein and Wagner
Bauer, J. G.	Halback, Augustus	Rankin, McKee
Bowers, Fred V.	Henderson, A. C.	Riddle, A. T.
Bishop, H	Howard, T C	Reilly, Jas A.
Brinsley, Harry	Harris, Robert	Roberts, Chas. W.
Bristor, John H.	Harvey, W. H.	Rice, M. E.
Butler, Mr and Mrs. Chas.	Hasbrouck, Geo. F.	Royle, E. M.
	Hickey, John C.	Rusco, W. A.
Bancroft and Knox	Hockey, Harry	Rivers, H. Fletcher
Beers, Newton	Hale, Walter S.	Robinson, H C
Brady, J. J.	Hayes, Edmund	Rich, Harry
Braham, John J.	Hanson, John T.	Riggs, Tony
Braham, D.	Heywood, Alba	Reynolds, Thos. M.
Pell, Ralph	Hoey, Geo	Reynolds, Wm. H.
Burgess, Neil	Haydenette, H. F.	Ralston, James
Brayton, Frederick	Heegz, Gus	Reynolds, Thos
Brinker, Cotton	Hoops, Arthur	Riggs, Tony P.
Battis, Geo. H.	Hutchinson, Chas	Robeling, Geo.
Bittner, W. W.	Howard, E.	Ricaby, S. B.
Blake, Robert	Hurd, T. I.	Smiley, Robt. W.
Bruno, Gus	Hugentuglar, Roy	Slee, J. G
Bradley, George G.	Jefferson, Jos W.	Stg Mgr. Ida Fuller Co.
Barton, Wm.	Jerome, Wm	
Buchan, Raymond J	Jorgensen, Oliver	Stevens, Robt. N.
Byrns, Robert	June, Geo W.	Smith, Mark
Balling, Gilbert	Johnson, H. C.	Stewart, Chas. H.
Bernard, Chas.	Jewell, Henry	Smith, D. D.
Brewster, Edwin	Jerome, Billy	Spalding, Wm
Barney, Ariel	Kidder, Edward	Sawyer, Harry
Crossley, N.	King, Chas	Stoddard, Lorimer
Campbell, C. J.	Kent, S. Miller	Scranton, Carl
Combs, S. W.	Kent, Lawrence L.	Storme, H Willard
Cotton, Robert F.	Kruger, Jacques	Smith, Horner R.
Castella, Rich	Kersell, Jules	Seabrooke, Thos. Q.
Caldwell, James	Kenney, George	Scott, R. W.
Colfax, Frank	Krause, Otto H.	Stevens, John A.
Carleton, Arthur	Kurth, Chas.	Shearer, Harry E.
Couldock, C. W.	Krafft, Otto	Sprague, Arthur
Chamberlin, R. C.	Kelcey, Herbert	Sanford, Jack S.
Curtis, Matt	Kidder, E. E.	Sinnion, Wesley
Coyne, Joe	Kendrick, Frank	Stout, G. L.
Clark, W. F.	Keenan, Frank J.	Shafer, H. W.
Cook, Warren	Lennon, Percy C.	Smith, J. P.
Caverly, Frank	Lyman, Frank	Shaules, Herbert A
Clark, A. K.	Levy, Jules	Studley, S. L.
Crandall, Harry	Lennox, Fred	Shepard, Fields
Cummings, Tony	Land, Jack	Stevens, Will H.
Clark, Alexander	Lee, James	Swartz, Fred
Charles, Mark	Lennox, Harry	Smiles, F. F.
Curran, James B.	Lang, Chas. F.	Sandford, J. S
Collins, P. E.	Leslie, Geo. W.	Spencer, Gilbert
Corrigan, Emmett	Lawson, Mark	Snowstein, Hank
Cubitt, W. C.	Matthews, Chas. H.	Slaughter, T. H.
Cotton, Robt.	Mgr. Andrews Opera Co.	Smalley, Mr.
Coyle, F. D.		Thomas, Brandon
Clifton, George J.	McCormick Frank,	Thayer, Bert C.
Curtis, M. B.	Merritt, Frank I.	Tydell, Percy
Cowles, Chas	McDonough, T. C.	Terry and Elmer
Cutham, Will E	McCarren, John J.	Tompkins, Hunter
Cullivans, The	Mack, Wm. F	Traverine, Albert
Crosley, W. Hull	Martinette, Mr. I.	Teat, Kirt M.
Duncan, J. F.	Mgr. Conroy & Fox	Tomasi, A.
Danby, Charles	McKay, Andy	Vaughan, O. W.
Donnelly, Geo.	Manning, Ed	Williams, Arthur G
Dixon, Henry E.	Mgr. Alba Heywood Co.	West, Clarence
McKoven, Kegin'ld		Williams, Malcolm
Dolman, Walter S.	Mgr. D. Clarke's Female Minstrels	Willard, E. S.
Daly, Carroll		White, Wm.
David, Frank	Mgr. D. Heywood Concert Co	Wells, Lester
Dunne, John W.		Washburn, Leon
Davis, H. E.	Marbury, F. S.	Wooley, Frank
Duncan, Wm.	Martin, James	Wade, Sherman W.
Dell, Ed O.	McDonough, Thos.	Willard, Frank
Dewy, J.	Mason, Jack	Wakefield, E. P.
Dodd, Henry W	McVicker, Horace	Willey, Allen
Davis, Frank L.	Monroe, William	Ward, F. W.
Dunn, Ed W.	Marlowe, Frank	Wilbur, A. L.
Drew, Sidney	Mayo, Edwin F.	Walcott, Frank
Dalton, W. Floyd	Marshand Farrington	Wooderson, John L.
Davis A	Moses, Lee	Wall, Geo P
Engelhardt, F. J.	Myers, Henry	Willey, Geo E.
Ewald, Chas.	Mgr. White Slave Co.	Watcham, Harry
Edwards, All		Wilber, H. B
Emmerson, Chas. J	Meyer, Herbert J.	Wilson, John W.
Edwards, W. A.	McKeever, Johnnie	Wilson, Walter
Emerson, Billy	Montserrat, Geo. L.	Webster, Harry
Ellis, John T.	Mabb, Louis A	Weir, T. E.
Eberle, Robt.	McIntyre, James	Webster, John Jr.
Elliott, Arthur	Morse, Woolson	Warren, Fred
Elliott, Robt.	Mask, Arthur	Wardwell, W. R.
Emmitt, B. E.	Mansbury, Chas C.	Weber, J. L.
Emmet, Joseph K	McArdle, John F.	Ward, Chas B
Freeman, Maurice	MacDonald, Harry	Young, C. M
Frederick, Wm.	Nares, Phin W.	Young, Geo. H
Farren, Geo. F.	Nichols, Wm.	Young, Chas. L.
Fuller, Mart M.	Naylor, Richard	Young, Harry
Freeman, Max	Newman, Horace	Young, Sam M.
Fenton, Mike I	Nash, John E.	Zererole, Dr. N.
Fanshawe, A. L.	Neehouse, James	
Frew, Chas.		

100 printed cards, 50c. Other printing cheap. Composite Ptg Co., 123 West 40th St., N. Y.

NEW YORK OFFICES
KNICKERBOCKER
THEATRE BLDG.

TIME ALL FILLED FOR
1896-97-98.

MR.
EDWARD
L.
BLOOM

Takes great pleasure in
informing his friends that

BANCROFT

THE MAGICIAN

HAS OPENED HIS SEASON
IN A TRIUMPHAL MANNER

Press and Public Unanimously Pronounce His Bewildering Production the

End of the Century Marvel

HE IS AN
ARTISTIC, FINANCIAL AND SOCIAL SUCCESS

Dixie has accorded him an Enthusiastic Welcome

GEORGE C. STALEY

as TULKINGHORN in BLEAK HOUSE

TO MANAGERS

Who can appreciate the exacting requirements of the character, read

BROOKLYN'S INDORSEMENT.

BROOKLYN EAGLE—"Mr. Staley's Tulkinghorn is a finished and effective piece of character acting, remarkably free from posing. He understands that he must forget the audience, or at least seem to do so, and he succeeds."
BROOKLYN TIMES—"Mr. Staley's Tulkinghorn could not have been improved upon."
BROOKLYN STANDARD UNION—"George C. Staley as Tulkinghorn was excellent."
BROOKLYN CITIZEN—"Tulkinghorn was also an interesting personage as portrayed by Geo. C. Staley, and most satisfactorily lawyer-like and savoring of the chancery court."

MANAGERIAL AND PROFESSIONAL OPINIONS.

"Mr. Staley's characterization of Tulkinghorn is an artistic triumph. He make a pronounced hit."
E. A. BROWN, Manager.

"Tulkinghorn is a long and peculiarly difficult part. Mr. Staley not only conceived and expressed the dignity, but also propelled it all distinctly over the footlights without apparent effort—a rare quality in an actor."
JOHN E. KELLARD.

AT LIBERTY

For Special Engagements or Season. Address 275 W. 23d St., New York City.

Managers of First-Class Attractions

WIRE OR WRITE QUICK: GOOD OPEN TIME.

VAN CURLER OPERA HOUSE SCHENECTADY, N. Y.

A Magnificent Theatre. Population 30,000.
Good Business Assured. C. H. BENEDICT, Manager.

Lillian Lawrence

SEPT. 28th in THE PROFESSOR. Girard Ave. Theatre Stock Co., Phila., Pa., Season 1896-97.

"Miss Lillian Lawrence completely captivated the audience by her winsome personality as 'Daisy Brown,' a child of the woods."—*Phila Press.*

ALICE J. SHAW

And TWIN DAUGHTERS.

WHISTLERS. Address MIRROR.

FRANCES DRAKE

LEADS.

BIG BONANZA CO.

EUGENE JEPSON

JOHNSON in Gillette's "TOO MUCH JOHNSON."
Management of Charles Frohman.

COSTUMES.

Blanche

GOWNS

and Stage Costumes of all descriptions.

247 West 48th Street, N. Y.

WOLFF, FORDING & CO.,

COSTUMERS.

219a Tremont St., Boston, Mass.

A complete and model costuming establishment in every detail.

15000 new costumes to select from.

Everything New, Fresh, and Clean

Costumes for any occasion furnished on short notice.

Ladies' Stage, Street, or Evening Gowns for sale or hire. Estimates furnished free

When in Boston call and see us.

VANCE

ROBES

1458 BROADWAY, N. Y.

COSTUMER

A. FUEGER

ST. LOUIS, MO.

521 Walnut Street.

MILLER

COSTUMER,

231 and 233 N. 8th St., Philadelphia.

Good work. Reasonable prices. Sale or hire.

M. HERRMANN

COSTUMER.

20 West Twenty-Seventh Street.

Near Broadway.

FORGER

Stage Costumes, Etc., Cleaned or Dyed

At Short Notice. At Lowest Rates.

YONKERS, N. Y.

Main Office, 704 Eighth Ave.,

Bet. 44th & 45th Sts., N. Y. City.

HAWTHORNE

COSTUMES.

Special designs made for Classic and Historical Plays, Operas, etc., etc.

STUDIO, 251 FIFTH AVENUE.

Elevator.

The Raves Costume Company

63 EAST 13th STREET, NEW YORK,

Are prepared to furnish Costumes in any number desired, on hire, rental to apply to purchase. Largest stock, lowest estimates, and superior work.

Over 5,000 Costumes constantly on hand.

Goods sent to all parts of the U. S. or Canada

D. GODINO,

Artistic theatrical shoemaker. Boots, Shoes, Dancing Slippers, etc. All goods guaranteed perfect.

1003 W. 29th St., New York, one door from 6th Ave.

PROFESSIONAL CARDS.

A. W. STREET

Formerly with AUGUSTIN DALY.

JAS. A. CURWOOD

MACHINIST.

Contracts made for all scenic productions complete, at prices thoroughly in touch with the times.

Office in The New Murray Hill Theatre, 42d Street and Lexington Ave., N. Y.

JOE CLARE,

Scene Painting for Productions,

Opera Houses and Halls. First-class Work, Low Prices. Address American Theatre, and 256 W. 125th St., N. Y.

NELLIE LYNCH

SOUBRETTE.

With DONNELLY AND GIRARD'S CO.

DOROTHY KENT

Leading Soubrette and Ingenue,

Address Col. T. Allston Brown or Mirror.

PROFESSIONAL CARDS.

IT'S FOR SOME THING OVER AGAIN.

HARRY CLAY BLANEY

IN CHAS. E. BLANEY'S

BIG EXTRAVAGANZA SUCCESS

A BOY WANTED

[Hoboken News, Sept. 22 1896.]

Harry Clay Blaney was seen in A Boy Wanted—for the first time as a candidate as a farcial star—and was elected by a unanimous vote of the big audience. His work is difficult and splendidly done. It is clear and clever and never tires you. The young star has a good singing voice, and is a magnificent dancer. He is droll to a degree and does not always want the centre of the stage, a position most stars occupy the moment they get behind the footlights. Mr Blaney has done a wise thing, in surrounding himself with such an exceptionally strong and even cast. A finer array of vaudeville talent never traveled together.

En route. CLAY T. VANCE, Manager.

THE HIT

OF

Blaney's A Baggage Check

LOUIS

MARTINETTI

AS

BILLY BUTTS

RE-ENGAGED. Season 1896-'97.

Knox G. Wilson

GERMAN DIALECT COMEDIAN.

A GOOD THING IN CHAS. E. BLANEY'S BIG EXTRAVAGANZA A BOY WANTED

Address En route.

3d Season.

Presenting

SCENIC

Productions of Shakespearean, Classic and Romantic Plays.

Season opens Oct. 1. Tour Booked.

Address communications J. H. JENKINS, "Telegram" office, Baltimore.

CORSE PAYTON'S BIG COMEDY CO.

RECOGNIZED TO BE THE BEST.

IN— REPERTOIRE — POPULAR PRICES — WEEK STANDS

HIS OWN CAR LOADED WITH BEAUTIFUL SCENERY

Corse Payton Prop.

Address W. E. DENISON,

As per route.

MISS EVA

SELBIE

Specially engaged to play the Demarara Girl in The Strange Adventures of Miss Brown.

MAURICE

FREEMAN

SWIFTWIND

IN

NORTHERN LIGHTS.

Sidney R. Ellis

MANAGER.

DARKEST RUSSIA.

BONNIE SCOTLAND.

Address per Darkest Russia route in this paper.

VERNER CLARGES

WITH

MR. AUGUSTUS PITOU

THE CHERRY PICKERS.

1896-97.

EDWIN GORDON LAWRENCE

Starring in the Romantic Drama,

FOR HER SAKE

CHAS. W. ROBERTS, Mgr.,

123 West 46th Street, New York.

PROFESSIONAL CARDS.

MILTON NOBLES

In repertoire of his own

FAMOUS AMERICAN PLAYS

can be engaged for one or more weeks. Local managers to furnish supporting company in all cases.

DOLLY NOBLES

can be secured jointly, or both will engage, jointly or separately, for important productions.

Mr. Nobles will place the following plays, on royalty, with reputable managers:

LOVE AND LAW, A MAN OF THE PEOPLE,

THE PHŒNIX, FROM SIRE TO SON.

Complete line of printing for each.

Address 139 Fir t Place,

BROOKLYN, N. Y.

Or The American Dramatists Club, 1440 Broadway, N.Y.

WILSON BARRETT

Address LOW'S EXCHANGE,

80 Broadway.

Alice Kauser

DRAMATISTS' AGENT,

European & American Plays for Sale.

Address 1432 Broadway, New York.

GUS PIXLEY

SPECIALLY ENGAGED WITH

Jacob Litt's A Woman in Black Co.

Address 110 W. 91st St.

MAURICE

DARCY

Light and Eccentric Comedy. Baritone.

TIVOLI OPERA COMPANY,

San Francisco, Cal., Season 1896-97

ELIHU R. SPENCER

Season 1896-97.

OTHELLO, ROMEO AND JULIET,

MERCHANT OF VENICE.

928 Richmond Avenue,

BUFFALO, N. Y.

R. A. BARNET

Address Dramatic Mirror.

JUDITH BORDEAUX

Ingenue and Characters.

DISENGAGED,

Address Mirror.

ALMA LUCILLE ROY

PRESENTING HER OWN PLAYS.

Translations made from the French and Spanish.

Address Mirror.

JOHN E. DVORAK

Season '96-'97 with Walker Whiteside.

Address per route.

FLORENCE ROBERTS

Comedienne.

DISENGAGED.

Address Mirror.

ANNIE DACRE

BURLESQUE AND COMIC OPERA

AT LIBERTY. 357 W. Boulevard.

NELLIE MASKELL

Character, comedy, and heavy old woman.

AT LIBERTY. Address Mirror.

LOTTA LINTHICUM

Dacia—Sign of The Cross.

LYRIC THEATRE, LONDON.

ELOCUTION, ACTING, ETC.

The American Academy

OF THE

Dramatic Arts

(Lyceum School of Acting)

CARNEGIE HALL,

57th ST. and SEVENTH AVE.

Thirteenth year commences in October.

Full information sent on application.

F. H. SARGENT, Pres't dent.

EMPIRE THEATRE DRAMATIC SCHOOL

NEW YORK CITY.

A practical Training School associated with Mr. Charles Frohman's Empire Theatre, from among the students of which will be selected recruits for his numerous dramatic organizations.

In connection with above will be opened in October

Empire Theatre School of Opera,

For full particulars, address

NELSON WHEATCROFT, Director.

Mrs. HENRI DRAYTON

Preparatory lessons in

VOCAL AND INSTRUMENTAL MUSIC.

727 Prospect Place, Brooklyn, E. D.

TERMS MODERATE.

Refers by permission to Jennie Bartlett Davis.

Chicago School of Acting.

APPLY TO

HART CONWAY, Director,

Handel Hall, 40 E. Randolph St., Chicago, Ill.

STAGE DANCING.

Trial Free. Positions procured. Specialty Solo and Ballet Classes daily. Inventions. Sensations our Specialty.

NOTICE MANAGERS: Ballets Arranged; Ballet Girls Furnished for Companies; also Solos.

Call, select our clever people. Best reference. Oldest school. Terms low. Two teachers. Circulars.

PROF. DARE,

1780 B'way, 58th St.

MR. PARSON PRICE

(Tenor—Pupil of Garcia.)

VOICE CULTURE

Speaking and Singing. Teacher of JULIA MARLOWE, MAUDE ADAMS, LAURA BURT, MARGARET FULLER, GEO. C. PEARCE, &c. Reference—FANNY DAVENPORT.

Send for Circular. 19 E. 17th Street, New York

MR HARRY PEPPER

Will receive pupils in voice culture.

NEW STUDIO.

Ballad and Song Singing a Specialty.

1147 BROADWAY, bet. 26th and 27th Sts.

PROF. EGIDIO BOSSI

Assisted by MLLE. BERTRAND

Perfection Dancing.

24 UNION SQUARE, bet. 17th and 18th Streets.

All styles of dancing and pantomime a specialty.

Extra Private Lessons Given. Special attention paid to the instruction of non-professionals.

ENGAGEMENTS—Twelve engagements guaranteed to pupils.

The Edwin Forrest School of Dramatic Arts

ROBERT G. MAGEE, - Director.

121 Claymont St., - PHILADELPHIA, PA.

Rose Beckett Maitrum de Danse. Originator of new and up-to-date dances. 214 W. 43d Street, New York.

ALFRED AYRES, 218 WEST 15TH ST., N. Y.

Gives instruction in ELOCUTION—all branches—and DRAMATIC ART. Author of "Acting and Actors," a book for students of the actor's art. $1 25.

PROFESSIONAL CARDS.

HALLETT

THOMPSON

LEADING MAN with JAMES O'NEILL CO.

THERE IS ONLY ONE

SADIE CONNOLLY

Singing, Character Irish Comedienne.

AT LIBERTY for 1896-'97.

Would like to hear from first-class managers.

Address 1468 Second Ave., N. Y

WEMYSS HENDERSON

General Manager American Extravaganza Company; also representing Schiller Theatre, Chicago, and Broadway Theatre, Denver.

1267 BROADWAY, ROOM 12, NEW YORK.

"Next to Miss Russell's success in SUE is that of

HORACE LEWIS

whose character study of the impatient, whining father, Silas Prescott is almost marvelously good."—*N. Y. Evening World, Sept. 16.*

HOYT'S THEATRE, N. Y.

Mrs. SAMUEL CHARLES

WITH STUART ROBSON, Season 1896-97.

GORDON EMMONS

Address this office.

PROFESSIONAL CARDS. | PROFESSIONAL CARDS. | PROFESSIONAL CARDS. | PROFESSIONAL CARDS.

CONTINUED SUCCESS OF THE COMEDIANS

COOTE and LONG

AND THEIR OWN COMPANY.

"THE OTHER MAN'S WIFE."

Management of E. C. WHITE.

GEORGIA CAINE

ROSE in LOST, STRAYED OR STOLEN.

MINER AND BROOKS. Address MIRROR.

Charles K. French

The Original UNCLE SEB in OLD KENTUCKY.

America and England. Fourth Season No. 1 Company.

Address this office.

Burt C. Thayer,
Lord Curlingford,
Wm. Hoey's The Globe Trotter.
AT LIBERTY. Care Mirror.

LEANDER BLANDEN

LEADING

"WHEN LONDON SLEEPS."

DAINTY PETITE

IOLA POMEROY

(Little Sunshine)

THE SINGING AND DANCING COMEDIENNE,

Who created the soubrette role in Paradise Alley, is

AT LIBERTY. Address Mirror.

ANNA O'KEEFE

DISENGAGED.

Apply care Mirror office.

MR. AND MRS. GRANDIN

PRODUCING ROMANTIC PLAYS:

At the Carnival, Eugenie la Tour, Camille, Deborah, etc., etc.

UNDER THE DIRECTION OF WILLIAM P. PERRISSY,

MR. AND MRS. GRANDIN, "Restful Nook," Patchogue, L. I.

Heuck's Opera House, Cincinnati, Ohio.

Edward Poland

Comedy and Characters.

"THE CHERRY PICKERS," 1896-97.

Estella Dale Poland

Leading Business.

AT LIBERTY.

Address COL. T. ALLSTON BROWN.

LAURA MILLARD

PRIMA DONNA.

SEASON 1896-97. CASTLE SQUARE, BOSTON.

CLARA THROPP

At Liberty for Next Season.

Address No. 361 W. 42d STREET, NEW YORK.

JARBEAU

ADDRESS THIS OFFICE, or care ROBERTS & EBERT, Agents.

LAURA

ALBERTA

Address Mirror.

MRS. L. SCHEUER

An elegant line of the handsomest imported Evening and Street Dresses, slightly worn, for sale at very low prices. Attention called to our line of fine Tea Gowns, Opera Cloaks, Tailor Made Dresses, Reception and Dinner Gowns in large varieties. 300 Satin Lined Full Dress Suits for sale. A large assortment of the Finest Custom-made Gents' Clothing, all in very good condition. Managers and members of the profession desiring to purchase wardrobe would do well to call and examine our line.

16 Years Established at 924 and 926 South St., bet. 9th and 10th Sts., PHILADELPHIA, Pa.

WILLIAMS AND FENWICK

ON TOUR WITH THEIR OWN COMPANY. Address per route.

DAVID BELASCO

Address Carnegie Hall, New York.

FRANK R. MILLS

Season 1896-97 Lyceum Theatre.

AT LIBERTY for Special Engagements until Nov. 16th.

LULU TABOR

AT LIBERTY '96-'97.

Address New Amsterdam Hotel, New York city.

BESSIE BONEHILL

Address this Office, or
Deer Hill, Sayville, Long Island.

ROSE EYTINGE

71 IRVING PLACE, NEW YORK CITY.

Until further notice. THE GREAT DIAMOND ROBBERY, Season of 1896-'97.
Will accept pupils or Engagements for Parlor Readings.

ARNOLD DALY

Re-engaged for Chambers in Pudd'nhead Wilson, 1895-96-97.

Address Mirror.

Katherine Rober

TOURING WITH HER OWN COMPANY.

SEASON 1896-'97 OPENED AUG. 10, 1896. Address Mirror.

(Dick Brummidge) MR. AND MRS. (Ingenue)

W. A. WHITECAR

GREAT DIAMOND ROBBERY Season 1896-'97. (Laura Almonino). AT LIBERTY.

JOE CAWTHORN

Principal Comedian with Corinne, Season 1896-97.

Permanent address, Elmwood Place, Hamilton Co., Ohio.

Catherine Campbell

PRINCESS in Mme. Sans-Gene, 1896-97. En route.

THOMAS W. KEENE,

Accompanied by and under the management of

CHARLES B. HANFORD.

THE PLAYS: Julius Cæsar, Othello, Hamlet, Louis XI, Richelieu, Merchant of Venice, Richard III.

Address CHARLES B. HANFORD, 204 F St., N. W., WASHINGTON, D. C.

H. H. FORSMAN

THE GIRL I LEFT BEHIND ME. Season 1894-95-96.

Re-engaged this Season to Manage Stage. Address Mirror.

WM. WOLFF

GENERAL DIRECTOR,

CASTLE SQUARE OPERA CO.

Address all communications Grand Opera House, Phila., Pa.

VIVIAN BERNARD

Cleopatra Lillian Snowdrop in THE MUMMY. Season 1895-97.

PROFESSIONAL CARDS.

FREDERIC LOTTO

AT LIBERTY. Address AGENTS or MIRROR OFFICE.

E. L. WALTON

"One of the best Character Actors in this Country."

AT LIBERTY.

Permanent address Actors Fund, 12 W 28th St., New York.

JOHN T. KELLY

Engaged for Weber & Field's Broadway Music Hall, Season 1896-97.

WILLIAM BONELLI

With Charles Frohman's "SUE," New York City.

ISABELLE EVESSON

Leading Business with Thoroughbred Co.

Under Management of Chas. Frohman.

EDYTHE CHAPMAN

DISENGAGED. Address Mirror.

MARK PRICE

DISENGAGED.

Address Actor's Fund or Agents.

LAURA BOOTH

Address Mirror Office.

MR. ERNEST LAMSON

CHARACTERS. DISENGAGED. Address MIRROR.

GRACE HENDERSON

UNDER THE POLAR STAR, Season '96-'97.

Address Care Mirror.

AL H. WILSON

AT LIBERTY.

Address Mirror.

LEW DOCKSTADER

TONY PASTOR'S ROAD CO.

Permanent address, 18 W. 27th St., care Spaulding & Gray.

JOHN PEACHEY

BARITONE. AT LIBERTY.

Address 1 Middleton Road, Camden Road, LONDON, ENG.

SHERMAN W. WADE

Chief of Police in Rice's Evangeline.

Address this office.

MABEL AMBER

DISENGAGED.

Address 8 West 6 Street, New York.

PROFESSIONAL CARDS.

D. H. HARKINS

Address Mirror.

HERBERT E. SEARS

BRABAZON in Sowing the Wind.

Direction of Mr. Julius Cahn. Address Mirror

HARRY CORSON CLARKE

FRAWLEY CO., COLUMBIA THEATRE, SAN FRANCISCO.

LAURA BURT

1896-'97 MADGE in IN OLD KENTUCKY.

Inaugural Starring Tour in THE LILY OF LLANDAFF, 1897-'98,

By H. GRATTAN DONNELLY. Address American Theatrical Exchange, 1402 Broadway, New York.

ADA DEAVES

Burlesque, Character And Comedy Parts.

AT LIBERTY.

Five Seasons with David Henderson. Address 19 Webster Ave., NEW ROCHELLE, N. Y.

MITTIE ATHERTON

PRIMA DONNA MEZZO-SOPRANO.

Flora MacDonald in "Rob Roy"—Whitney Opera Co., 1896-97.

ROSELLE KNOTT

LEADING LADY. Address Mirror.

SYLVIA M. BIDWELL

LEADS.

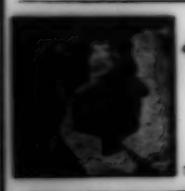
Address Mirror.

MARIE BATES

Great Hit as Mrs. Murphy

HIMMIE FADDEN 1896-'97. Address Mirror.

THIRD CONSECUTIVE SEASON.



Tony Williams

AS

GEN. NOTE SHAVER (original), with WARD AND VOKES.

"Tony Williams as a character and dialect comedian stands in the front rank."—Boston Herald.

THIRD CONSECUTIVE SEASON.

GILBERTIE LEAROCK

NERA MANN, The Book Agent, with Ward and Vokes.

"Gilbertie Learock as Nera Mann, a female book agent, played her role with spirit and originality."—N. Y. Herald.

JUNIUS B. BOOTH

A. H. PALMER'S HIS ABSENT BOY CO.

Mr. Junius Booth, who has not been seen here for some time, has greatly improved in appearance and skill, and his performance of a cheeky lover was delightful. He was easy, natural and effective.—*Boston Herald*

Junius B. Booth was happily cast as the energetic young lover Jack. His love scenes with Nita were played with convincing fervor and naturalness, and the confidence and buoyancy of youth was admirably illustrated throughout the evening.—*Boston Globe*

HOYT'S TRIP TO CHINATOWN 1894-95

NETTIE BLACK

PRIMA DONNA SOPRANO.

BLANEY'S BAGGAGE CHECK 1896-97.

Address Mirror or En route.

HANLON'S PANTASMA TITLE-ROLE 1895-96

JEROME SYKES

Lillian Russell Opera Co.

Address MIRROR OFFICE.

WILLIAM COURTLEIGH

AT LIBERTY.

Address 209 East 18th Street, City.

AMELIA SUMMERVILLE

WHITNEY'S BRIAN BORU OPERA CO. Address Mirror,

MANAGERS' DIRECTORY.

THEATRES.

ADRIAN, MICH.

CROSWELL OPERA HOUSE

Complete new stage and scenery ready for biggest traveling attraction. Seating capacity 1100; gas and electricity. Population 12,000. Lot of groove scenery, 26 x 15, and drops for sale at bargain. For time write,

C. B. HARDY, Mgr.

ATCHISON, KANS.

ATCHISON THEATRE

$80,000 New house. Seating capacity 1,250. Equipped thoroughly for the drama and spectacular productions. Stage and dressing-room conveniences unexcelled. Owner will manage. Now ready to book season of 1896-'97. Address

JOHN SEATON, Owner.

ATHENS, OHIO.

CITY HALL OPERA HOUSE

Under new management. Number of attractions limited, which must be first-class. Now booking.

MILLER & MANING, Mgrs.

ALEXANDRIA, IND.

GROUND FLOOR OPERA HOUSE

Electric light; seating capacity 650; population 9000, best Saturday night stand in Indiana.

OTTO & MANLOVE, Mgrs.

BONHAM, TEXAS.

BONHAM OPERA HOUSE

Only theatre in the city; situated on electric car line. Seating capacity 600. Lighted by electricity. Season of 1896-97 opened by Otto H. Krause Co., with crowded houses nightly, Sept. 7 12. Limited number of first-class attractions wanted.

JULES E. MUCHERT, Mgr.

CLINTON, ILL.

THE NEW OPERA HOUSE

Managed by one of the best managers in the State Booking '96-'97 and '98.

JOHN B. ARTHURS.

You know him. If you don't, write him.

CLINTON, ILL.

RENNICK'S NEW OPERA HOUSE

The only regular theatre in city. Booking for '96-'97

W. B. CUNDIFF, Manager.

COUNCIL BLUFFS, IA.

DOHANY THEATRE

Booking 1896-97 '98. Attractions wanted.

GEO. N. BOWEN, Manager.

DENVER, COLO.

LYCEUM THEATRE

Open time 1896-97. First-class attractions only. ELITE popular price house.

FRED'K NORTH, Manager.

ELLWOOD CITY, PA.

ELLWOOD OPERA HOUSE

Seating capacity, 800; house lighted by electricity. Population, 4,000. Fourteen miles south of New Castle, on three railroads. First-class attractions wanted.

Address WILLIAM DOUTHETT, Mgr. New Castle Pa.

FAIRFIELD, IOWA.

GRAND OPERA HOUSE

Only Opera House in the City. New and First-Class. Population 6000. Seating capacity 800.

ATTRACTIONS LIMITED. Only best attractions wanted. Now booking season 1896-97. Good Terms to First-Class Attractions. Theatre on ground floor.

M. F. BLACK, Manager.

GRIFFIN, GA.

OLYMPIC THEATRE

Under new management. Want first-class attraction open. Write for dates.

L. PATTERSON, Manager.

HANFORD, CAL.

HANFORD OPERA HOUSE

Capacity 1000. First-class attractions only. Electric lights. Elegant scenery.

EDWARD KAUNTZ, Manager.

HASTINGS, PA.

HASTINGS OPERA HOUSE

Only Opera House in northern Cambria Co. 25,000 opera-going people. Seating capacity 1,000. Now booking Season 1896-'97. Address

JAMES McNELIS, Mgr.

MAHANOY CITY, PA.

KAIER'S NEW GRAND OPERA HOUSE

Ground floor; seats, 1200; stage, 35x70; fifteen rooms. Drawing population, 40,000. Have good open time.

J. J. QUIRK, Manager.

MAUCH CHUNK, PA.

MAUCH CHUNK OPERA HOUSE

Population, 8000. Seating capacity, 600.

FIRST CLASS ATTRACTIONS WANTED.

Now Booking for Season 1896-97.

Address

ROBERT A. HERBERLING, Mgr.

NEW LONDON, WIS.

GRAND OPERA HOUSE

Population, 5,000. Ground floor. Capacity, 1,000.

Address RICKY AND LUTSY, Props.

MANAGERS' DIRECTORY.

OSHKOSH, WIS.

GRAND OPERA HOUSE

Population, 30,000. The only theatre in the city. Ground floor. Capacity, 1,200.

J. E. WILLIAMS, Manager.

PORT JERVIS, N. Y.

GRAND OPERA HOUSE

Remodeled, refitted, new management.

One of the best show towns on the Erie R. R. Want first-class attractions. Have desirable dates still open.

JACOB KADEL, Mgr.

RALEIGH, N. C.

ACADEMY OF MUSIC

Situated in capital North Carolina, will be under management of Crawford and Pence, after Oct. 1. First-class attractions coming South can secure dates. Academy is modern and new, seating 1400. Standard attractions wanted week of State Fair, Oct. 19-23. Means capacity of house. For time and terms,

Address PENCE & CRAWFORD.

SALT LAKE CITY, UTAH,

NEW LYCEUM THEATRE

Best location, between Main Street and P. O. Second in seating capacity. Only house playing combinations at popular prices—50c., 35c., 25c. Special cases higher. High-class attractions wanted for 3-night and week stands

HOTELS, ETC.

LOGANSPORT, IND.

THE BARNETT

Rates $2.00, $2.50, $3.00.

THE MURDOCK (½ block from Opera House)

Rates $2.00 (special theatrical rate $1.25 and $1.50), the only first-class hotels at Logansport, Ind.

Operated by The Logansport Hotel Co.

E. F. KELLER, Gen'l Mgr.

NEW YORK CITY.

AMERICAN HOTEL

N. E. Cor. 41st St., & 8th Ave., adjoining American Theatre.

Desirable rooms, single or en suite, by the day or week. Restaurant and Cafe always open. Prices reasonable.

JOHN E. McBRIDE, Prop.

Mirror Readers keep your copies in **Price 80c.**

Our New File

Holds 52 issues, keeps your papers in perfect ORDER, and ready for reference.

Price 80c. THE NEW YORK DRAMATIC MIRROR, 1472 Broadway, N. Y.

SOSMAN AND LANDIS

Great Scene Painting Studio,

CHICAGO, ILLINOIS.

17 YEARS ESTABLISHED.

The largest and best in America. Erected by ourselves at a cost of $50,000.

Complete with every modern facility. Many would-be imitators, but no successful rivals. Over 5,000 places of amusement now using our Scenery.

A large staff of skilled Artists. Our specialty fine Drop Curtain and the stocking of New Theatres and Halls with FIRST-CLASS Scenery and Stage work.

You will do well to get our estimates and prices. Correspondence invited. Address,

SOSMAN AND LANDIS,

228-230 So. Clinton St., Chicago, Ill.

A Miniature Vesuvius

inside your head. You know how that feels. Indigestion, Insomnia, Overwork—possible causes; Wright's Paragon Headache Remedy the cure, certain as the sunrise. No scientific truth more wonderful than the amount of positive relief contained in one small wafer. Down goes the wafer—away goes the headache—up go your spirits. That's the process. A large box of *Paragon Headache Remedy* postpaid on receipt of 25 cts in stamps, or sample free if you will send your address. All druggists.

Agents Wanted in every county in the U. S. CHAS WRIGHT & CO Manf'g Chemists DETROIT, MICH.

Prof. I. HUBERT'S MALVINA CREAM

For Beautifying the Complexion.

Removes all Freckles, Tan, Sunburn, Pimples, Liver Moles, and other imperfections. *Not covering but removing* all blemishes, and permanently restoring the complexion to its original freshness. For sale at Druggists, or sent postpaid on receipt of 50c. Use

MALVINA ICHTHYOL SOAP 25 Cents a Cake. | Prof. I. Hubert TOLEDO, O

SEE. BAILEY'S HAIR GROWER SURE

is guaranteed to produce a THICK, SOFT AND BEAUTIFUL head of LONG, FLOWING HAIR in 8 to 12 WEEKS. A purely vegetable and positively harmless compound. Endorsed by leading physicians. Two or three packages will do it. Price, 50 cents per package, or three for $1. Sent by mail prepaid. BAILEY SUPPLY CO. Cooperstown, N. Y.

TO LET BY WEEK OR MONTH.

A SCENIC STUDIO, with two frames. Large carpenter shop adjoining. Ample facility for building and painting any kind of scenery. For terms apply to

THOMAS W. SHIELDS,

On premises, 408 Gates Avenue, Brooklyn.

PROFESSIONAL CARDS.

Mr. Marshall P. Wilder
Permanent address care New York City Post Office.

Addison Pitt
Light Comedy and Juvenile. 111 W. 45th St.

A. G. Kranz
Versatile young Comedian. Disengaged. MIRROR.

Alfred Burnham
Address MIRROR.

Alfred Young
Care American Academy of Dramatic Arts.

Arthur Giles
Light Comedy and Character. Address MIRROR.

Barbara Stannard
D. Robertson's Man with the Iron Mask

Benj. B. Vernon
Leading and Specialty. Disengaged. Care MIRROR.

Charles Kirke
Lady Slavey Co., 1896-97. En route.

Emilie Everett
Comedy and versatile leads. At liberty. MIRROR.

Ethel Lynton
At liberty. Address 415 Driggs Ave., Brooklyn, N.Y.

Ethel Marlowe
On the Mississippi Co. Season 1896-97.

F. Ross
Light Comedian. At liberty. Box 408 Pittsburg, Pa.

Frank E. Morse
Rep. Fanny Rice At the French Ball. 1896-'97.

Fanny Denham Rouse
Re-engaged. Season 1896-'97. Chimmie Fadden.

Francklyn Hurleigh
At Liberty. 906 Sixth Ave., New York.

Gus P. Thomas
Tenor and light comedy. Address 104 W. 45th Street.

Harold Grahame
At liberty. Heavy.

Ida E. Cowles
Juvenile. Disengaged. Address MIRROR.

Jane Holly
Leading and Light Comedy. Disengaged. MIRROR.

Jas. E. Hauronic
Juveniles and Light Comedy. At Liberty. MIRROR.

Jessie Burnett
Leads, Heavies, and Comedy. Address MIRROR.

Laurence Monroe
As Little Johnny. Address this office.

Lizzie Morgan
Re-engaged with W. A. Brady Address P. W. L., 1509 B'way.

Lucile Sturges
The Fiddler in Marguerite. Olympia.

Maude Sinclair
Address care this office

Marion P. Clifton
Disengaged. 29 W. 9th St., N. Y.

Maurice Hageman
Care Howard and Doyle, Chicago, Ill.

Nellie Victoria Parker
Comic opera. Comedy. Specialty. Peter Dailey Co. '95-6.

Nellie Yale Nelson
At Liberty. 33 West 27th Street, New York.

Samuel B. Steel
With Gus Williams—*One of the Finest.* MIRROR.

Vernon Somers
Leads Lyceum Stock Co. Williamsburgh, '96-'97. MIRROR.

Wm. J. Rostetter
Musical director; Princess Bonnie, 95-'96. 77 W. 91, N.Y.

W. H. Thoenebe
Juveniles, Heavies. Address care MIRROR.

RAYMOND HITCHCOCK

—WITH—

ROBERT HILLIARD

Season 1896-97.

IDA FITZHUGH

Title role in MARGUERITE at

HAMMERSTEIN'S OLYMPIA.

JOSIE INTROPIDI

AT LIBERTY After Oct. 19

Opera, Drama or Vaudeville,

654 St. Ann's Avenue, New York City.

PROTECTIVE ALLIANCE OF SCENIC PAINTERS OF AMERICA

During JULY, AUGUST and SEPTEMBER.

Meet the FIRST & THIRD WEDNESDAY OF EACH MONTH. AT 8 P. M.

153 W. 23d Street, N. Y.

Applicants for membership address Secretary.

SCENIC PAINTERS and CONSTRUCTORS

947, 949, 951 Franklin Ave., BROOKLYN, N. Y.

Harley Merry & Sons

Rough, Platzer & Caldwell,

SCENIC ARTISTS.

Stock Scenery and Productions.

Studio, 156 W. 29th St., New York City.

Scenic Painter. Stock Scenery and Productions

Address: Col. Sinn's Montauk Theatre, Brooklyn, N.Y.

Seymour D. Parker

SIEGMAN AND WEIL

THEATRICAL, CIRCUS, AND MILITARY SUPPLIES.

110-112 Greene Street, New York.

Send 2-cent stamp for our NEW CATALOGUE just issued. Largest, completest stock of GOLD and SILVER TRIMMINGS, STAGE JEWELRY, SATINS, PLUSHES, ARMORS, Etc., in fact, everything required for THEATRICAL WARDROBE at

Lower Prices Than Any Other House.

Just a few items to give an idea of our prices:

TIGHTS or SHIRTS, from 90c. a pair, upward.
SPANGLES, in gold and silver, $1.10 a pound.
WIGS from 90c. upward.
GOLD or SILVER TRIMMING from 6c. a yard upwards

Goods sent C. O. D. A deposit required on all orders. Satisfaction guaranteed or money refunded.

She never saw the streets of FARGO,
For BUTTE CITY she had often prayed;
She never saw the WALLA WALLA:
Poor Little Broadway Maid.

THE NORTHERN PACIFIC RAILWAY

Is the line that runs through a territory that is not played to death, where terms are equitable and results profitable.

Fifty first-class attractions visited the towns and cities along this line last season and played to a paying business.

Attractions of merit can always find open time along

THE NORTHERN PACIFIC CIRCUIT.

Managers and Advance Agents contemplating a tour to or from the Pacific Coast should keep in touch with

CAL. STONE, Passenger and Ticket Agent, "In Sight of St. Paul." Minn.

85c. - BY MAIL - 85c.

THE GIDDY GUSHER PAPERS

By MARY H. FISKE.

Published by NEW YORK DRAMATIC MIRROR, 1472 BROADWAY.

WIGS

TOUPÉES

Crease Paints and Face Powders

SATISFACTION GUARANTEED.

Send for Illustrated Catalogue.

CHAS. L. LIETZ,

No. 39 West 28th Street, New York.

WIG MAKER

A. FUEGER

ST. LOUIS, MO.

521 Walnut Street.

Girard Ave. Theatre

7th & Girard Ave., Phila., Pa.

Davenport & Tourny, Lessees and Managers

Week of Oct. 12,

A WOMAN'S POWER, by Robert Drouet.

Cash Paid for Pawn Tickets

Diamonds and Jewelry. (Strictly Confidential.)

Call. FORGOTSTON, 1142 Broadway, and 178 Bowery

KELLAR

Lancaster, Pa., Oct. 6, Pottsville, 7, Mahanoy City 8, Norristown 9, Trenton, N. J., 10

DUDLEY McADOW, Mgr..
Address Hotel Walton,
Philadelphia, Pa

MAHLER BROS.

SIXTH AVENUE AND 31st STREET.

Would call the attention of their Theatrical Customers, to their complete line of

Rouges, Grease Paints, Powders, Make-ups, and Perfumery,

Both Foreign and Domestic,

AT CUT PRICES.

HANDS OFF!!

FLORENCE BINDLEY'S BIG MELODRAMA

THE WHEEL OF FORTUNE

Has been duly copyrighted and copy of same deposited with Librarian of Congress.

DITTMAR BROS., MANAGERS,
care Klaw & Erlanger.

TITUS & DOWLING, Attorneys, Stewart Building.

THE ONLY ONE
America's Leading German Dialect Comedian

PETE BAKER

IN HIS FAMOUS PLAYS

CHRIS AND LENA, THE EMIGRANT, BISMARCK.

FOR TIME AND TERMS, ADDRESS
SAM McCUTCHEON, Room 310, No. 140 Nassau St., N. Y. City

PROCTOR'S LELAND OPERA HOUSE

F. F. PROCTOR, Lessee. C. H. SMITH, Bus. Manager.
ALBANY, N. Y.

OPEN TIME: OCT 1, 21, 26, 27, 30, 31. NOV. 4, 5, 23, 24, 25, 30. DEC. 1, 2, 24, 25, 26, 31. JAN. 4, 5, 6, 25, 26 27, 28, 29, 30.

Address C. H. SMITH, ALBANY, N. Y.

AUDITORIUM, TOLEDO, OHIO.

Now Booking Season 1896-97

Only ground floor lecture and concert hall in the city. Seating capacity 1000.
Bands, Concert Cos., Lectures, and attractions not relying on full set scenery write for time. I have several societies who want attractions for benefit. BERT ST. JOHN, Mgr., TOLEDO, O. Room 210 Aud. Bldg.

OPEN TIME
Pawtucket Opera House

PAWTUCKET, R. I.
HANDSOMEST OPERA HOUSE

in the State. Capacity 1500 Population 65,000 to draw from. The only place of amusement in the city.

Prices 10, 20, 25, 50.

Good time from NOV. 9 to first-class one week or three nights attraction. Grand opening for a popular-price opera company. Wire or write

JOHN E. STOKES.

P. S.—Mr. and Mrs. Fred West please write

S. R. O.

Every performance since opening the

AUDITORIUM

PEORIA, ILL.

JUST WHAT WAS NEEDED.

3 Nights - Popular Prices

Strong Attractions Only. Write For Time.

AUGUSTIN NEUVILLE, Mgr.

PROCTOR'S

AMUSEMENT DIRECTORY.

LELAND OPERA HOUSE, Albany, N. Y.. Stars and Combinations.

PROCTOR'S THEATRE, 23D STREET. ORIGINAL CONTINUOUS VAUDEVILLE. High class novelties all the time from 11 A. M. until nearly 11 P. M.

PROCTOR'S PLEASURE PALACE, 58th Street East, bet. Lexington and 3d Avenue NEW YORK. FIRST-CLASS VAUDEVILLE ARTISTS write for dates. Consider silence a polite negative. Address all communications to F. F. PROCTOR, Proctor's Theatre, 23d Street, near Sixth Ave., New York.

Plays and Parts Typewritten in Two Hours. STENOGRAPHY, TRANSLATIONS, MIMEOGRAPHING.

L. and L. ROSENFIELD

49 W. 28th STREET. TEL. 611 28th
45 BROADWAY. TEL. 2123 CORTLANDT
27 PINE STREET. TEL. 2123 CORTLANDT
1469 BROADWAY. 44 BROAD STREET.
1409 BROADWAY. TEL. 1281 38th.

COLUMBUS, OHIO, HOTEL CORRODI.
NEW, ENLARGED, IMPROVED.

IMPROVED AUTOMATIC AND HAND-FEED

ARC ELECTRIC LAMPS

For Effect-Lighting from Balcony and Stage.

Cost to Run About 20c. per Hour

OPEN REFLECTOR STAGE LAMP.

Reliable and Magnificent Effects.

Like all good things these Lamps have had to fight their way. They are good fighters and have won the battle.

Here are the names of some of the users:

METROPOLITAN OPERA HOUSE, N. Y.
ABBEY'S THEATRE, New York.
PROCTOR'S 23d ST. THEATRE, N. Y.
PROCTOR'S 58th ST. THEATRE, N. Y.
TREMONT THEATRE, Boston.
ALVIN THEATRE, Pittsburg.
LILLIAN RUSSELL COMPANY.
RAFF & GAMMON, VITASCOPES.
LILLIPUTIAN COMPANY.
SANDOW COMPANY.
BROWNIE COMPANY.
FAUST COMPANY.
FRANK DANIELS OPERA CO.
Prof. A. HERRMANN.
PAPINTA.
Etc., Etc., Etc.

J. B. COLT & CO.,
Patentees and Manufacturers,
115-117 Nassau St., New York.

Arrangements may be made for demonstrations for intending purchasers.

"RICHARDSON & FOOS"

(GEORGE PATTERSON, Proprietor.)

Theatrical Printers

112 FOURTH AVENUE, NEW YORK.

Most complete Show-Printing House in the world. None but the best artists engaged.

Printing for

Monte Cristo, Corsican Brothers, Two Orphans, Beacon Lights, My Partner, Wife for Wife, Turned Up, Diplomacy, The Corsair, Uncle Tom's Cabin, 10 Nights in a Bar-room, Over the Garden Wall, Two Nights in Rome, Among the Pines, Sam'l of Posen, A Fair Rebel, Running Wild, Legion of Honor, The Shanty Queen.

First-class Work at Reasonable Prices. - - - - Estimates Cheerfully Given.

THE A. S. SEER PRINT

19 E. 17th St., near B'way, NEW YORK,

THEATRICAL PRINTERS, ENGRAVERS and LITHOGRAPHERS

CONTRACTS NOW MADE FOR SEASON 1896-'97.

THE BEST AND MOST ARTISTIC WORK GUARANTEED AT THE LOWEST PRICES!

Standwork and Lithographs FOR LYNWOOD, MONTE CRISTO, OUR GOBLINS, TEN NIGHTS IN A BAR-ROOM, TWO ORPHANS, SEA OF ICE, UNCLE TOM'S CABIN, EAST LYNNE, GRASS WIDOW, OUR STRATEGISTS, KINDERGARDEN, VENDETTA, BLACK FLAG, MR. BARNES OF NEW YORK, SIN AND ITS SHADOW, LOVE AND MONEY, JOSEPH, SI SLOCUM, LITTLE'S WORLD, CELEBRATED CASE, CHASE FOR A DUCK, DR. JEKYL AND MR. HYDE, FAIR PLAY, UNCLE DAN'L, &c., &c., and a large variety of IRISH, COMEDY, SOCIETY AND MINSTREL LITHOS AND STAND WORK. Also for BLACK HUSSAR, FATINITZA, MASCOT, MIKADO, OLIVETTE, PATIENCE, PINAFORE, PIRATES OF PENZANCE, YEOMAN OF THE GUARD.

WILLIAM HEPNER

97 WASHINGTON Street, CHICAGO.

Leads the World in WIGS

Send For New Catalogue.

WILLIAM CALDER'S ENTERPRISES

SEASON 1896-97.

New Scenery New Effects
Greater Than Ever

Sutton Vane's Famous Record Breaking Drama

THE SPAN OF LIFE

Special Engagement of the Leading American Gymnasts and Pantomimists,

THE DONAZETTAS

forming the wonderful human bridge and presenting a high-class specialty.

Open Season Bowdoin Square Theatre, Boston, Mass., Nov. 9, 1896.

WILLIAM CALDER,

Re Dates address Sole Prop. and Mgr.
E. E. ZIMMERMAN,
1368 BROADWAY, N. Y.

WANTED—A MANAGER, AGENT, ACTOR, or ACTRESS WITH $500. to take half interest in a successful melodrama to play new territory, expenses not over $500 per week. Address WINNER, DRAMATIC MIRROR office.

L. GOLDSMITH JR

Dorin's No. 18 Rouge de Theatre 12c.
Stein's Cold Cream, lb. tins 50c.
Goldsmith Make-up Box, 75c.

717-6TH AVE. COR. 41ST ST. N.Y.

Actors and Managers can communicate directly with American Dramatic Authors by addressing them at

American Dramatists Club,
1440 BROADWAY, NEW YORK.

By sending particulars of their needs to the Secretary (Charles Barnard) as above, general notice will be issued to the members [illegible]

MUSIC HALL TO LEASE.

Located on one of the most prominent corners in Brooklyn. Café, Lodge or Billiard Rooms and Bowling Alleys, all complete and new. For particulars call or address to OTTO HUBER BREWERY, Bushwick Ave. and Meserole St., Brooklyn, N. Y.